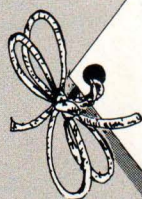


Modern *Machine* Knitting

£1.50

JUNE 1992



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Address:

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Post Code: Tel No:

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WAPPING STREET, HALLIWELL ROAD, BOLTON BL1 8DN**

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FROM THE EDITOR

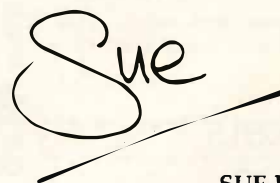
*I*nspiration for your summer knitwear comes from far and wide this month with plenty of different knitting techniques to keep you and your machines busy. Treat yourself to a beautiful sweater with decorative 'Peruvian' birds or knit the attractive 'China Pattern' jacket to wear with a matching skirt or trousers. As the days warm up you'll probably choose to wear your favourite summer separates and dresses – don't forget to knit a pretty lace cardigan to cover up in the evenings!

If your travels abroad have ever taken you to the island of Malta you can reminisce by turning to the 'Geometric Gallery' – Jane Huntingford portrays her interpretation of the Maltese architecture in a selection of small float designs for Fair Isle knitting.

For family knitting we have a fun fish design sweater which should appeal to the youngsters, with more ideas for children's knitwear in 'The Swatch Spot', where Angie has played with flying kites and produced more fun ideas, particularly with boys' knitwear in mind.

If you are following our Silver Reed Electronic series, this month's article explains the Pattern Card in full and how it is operated by the EC1 Pattern Controller. Don't worry if you missed Parts 1 and 2 – these appeared in our April and May issues which are available from the address below.

It's that 'Wimbledon' time of year again and this month's Intarsia is a very appropriate one. It's very much a case of 'advantage out' to all the Modern Machine Knitting readers who make use of Gary Kennedy's 'special offer' patterns this month. 'Game, set and match' to Gary himself for another original and exclusive design!



SUE WATSON

Publisher & Managing Editor Anne Smith.

Editor Sue Watson.

Advertising Fiona Lewis (Tel: 0789 740430).

Stylist Annie Anderson.

Hair & Make Up Sue Sian.

Photography Francis Loney.

You can write to Modern Machine Knitting at the following address:
3 Bridge Avenue,
Maidenhead, Berkshire SL6 1RR.
Our Telephone number is (0628) 770289.
Our Fax number is (0628) 777335.

KNITLINE



Trade Fairs

Following the highly successful West Country Knitting and Sewing Exhibition at Plymouth in January, Trade Fairs are organising two more shows later in the year. Both shows will be for knitting, sewing and needlecraft enthusiasts. The first show will be at the Lightfoot Centre, Newcastle upon Tyne, 16 to 18 October for the North-East and the second is the East Anglia show at Sports Village, Norwich, 13 to 15 November.

Readers of *Modern Machine Knitting* can pre-purchase their tickets to avoid queues and save themselves money. Entrance on the day at Norwich will be £3.00, advance tickets £2.50, at Newcastle the day entrance will be £2.50 with advance tickets £2.00. Please don't write to the magazine for tickets but contact:

Ted Rawlings
Trade Fairs (UK) Ltd
Bleadon Mill
Bridgwater Road
Weston-super-Mare
Avon BS24 0BB.
Tel: 0934 811005/6.

Pockets Galore

Embellish your favourite garments with pockets. **Anne Kent** has produced 'Pockets Galore', a book with 50 pocket designs, to knit on standard gauge machines in 3 ply or 4 ply yarn to suit all garments. There are patch and set in pockets, sewing tips, and plenty of ideas. Some of the 'fun' pockets could also be used for patches on children's garments.

The book is loose leaf, in a clear plastic folder and costs £5.99p plus 50p p&p.

It is available from:
Anne Kent
28 Quail Gardens
Selsdon Vale
S. Croydon
Surrey CR2 8TF

Brier Hey Yarns

Due to the amazing success of their Guernsey range, and by popular demand, Brier Hey have introduced a new shade - Lovat Green. The yarn is 100% Pure New Wool and is now available in six shades: Aran, Navy, Red, Silver, Denim Blue and Lovat Green.

Shade cards for Guernsey yarn and the rest of their range of 800 yarns and colours are available for £3.50 (refundable) from:

Brier Hey Yarns Limited
Brier Hey
Mytholmroyd
Hebden Bridge
West Yorks HX7 5PF

Newey Transfer Pencil

At last you can transfer that favourite design onto paper and into an heirloom.

How often have you admired a picture and thought you would love to embroider it but don't know how to transfer it on to your fabric? Now, help is at hand, thanks to Newey's **Transfer Pencil**. Use the pencil to trace the design onto tracing paper, turn the paper over onto the fabric, positioning it carefully. Press with a hot iron for a few seconds and Hey Presto! your design is ready to work.

You will find the Newey Transfer Pencil useful for so many crafts like embroidery, appliqué and quilting; it is available from haberdashery shops and department stores, price about £1.75.

Club News

The **Chorley Machine Knitting Club** are holding their meetings on the second Tuesday of every month, 7.30pm to 9.30pm at the Astley Village

Community Centre, Nr Chorley. Contact Lesley Jones on 0772 315164.

The **Ivel Machine Knitters Club** hold their meetings on the second Thursday of every month from 7.30pm to 9.30pm at The Labour Hall, Biggleswade, Beds. Further details from Glynis Henville on 0462 701317.

Networks Embroidery

Networks Embroidery kits are graded and labelled to suit all skill levels from young beginners to the most experienced embroiderers and all have been tested appropriately. Each kit contains printed base fabric, nets, threads, needles and pins with clear, detailed instructions. The card kits also have three-fold card mounts and envelopes, making them ideal gifts.

The 'Country Landscape' kits which are the latest addition to the Network ranges are direct reflections of **Barbara Fray's** view of our wonderful countryside. They are designed on the basic Network principles of colour mixing with nets, threads and stitchery using DMC stranded cottons over Irish Linen.

For a colour brochure and price list send £1 and a SAE to:

Networks
Castle Hill
Prestbury
Macclesfield
Cheshire SK10 4AS

The Webbington Seminar and Exhibition

Last year the first major seminar in the South West was organised by **Kate Arklay** and **Diane Bennett** at the Webbington Hotel, a few minutes from the M5 at Junction 22. The event was attended by a thousand knitters and attracted exhibitors from all over the country. Following last year's success, this year's seminar is to be held at the same venue on Saturday 24th and Sunday 25th October.

The main speakers will be **Trisha Whitfield** and **Diane Bennett**, with two optional lectures, one by **Ann Brown** and the other for Passap owners. The day will, of course, also include a fashion show and the exhibition will feature everything for the machine knitter. Tickets are £5.50 with reductions for Senior Citizens and groups. For



KNITLINE



more information or tickets, contact:

Kate Arklay
3 The Vinery
Winscombe
Avon BS25 1AN.
Tel: 0934 843634

Madeira Threads

Madeira Threads have just launched four new counted cross stitch kits, called **The Oriental Collection**. Based on oriental flower interpretations of Chrysanthemum, Quince, Tiger Lily and Magnolia, these four kits offer a chance to develop embroidery skills in a charming and original way. Each kit includes 18 count Aida fabric, all threads (Madeira's 6 strand Embroidery Floss and Metallics) and full instructions for working the design. These kits combine subtle, yet stunning and stylish colour combinations in each design, with a distinctly Eastern flavour and will cost around £9.95p per kit. These kits are available from Madeira stockists and all good craft shops.

A fine, 100% pure cotton yarn for crochet, lace and other craft work has recently been introduced into the Madeira Threads' range. This high quality Crochet cotton is mercerised and fast dyed in nine colours: White, Ecu, Cream, Lemon, Mint, Pale Blue, Peach, Pink and Red. It is competitively priced at £2.05p per ball for any colour. White only is supplied on 75g balls with 450 yds and all other shades on 65g balls with 400 yards.

Andrew Moore Designs

Andrew Moore and Linda Broomfield are pleased to announce the release of their first catalogue containing sets of instructions, proportional Graph paper, pattern designing services and information

about tuition for individuals and groups.

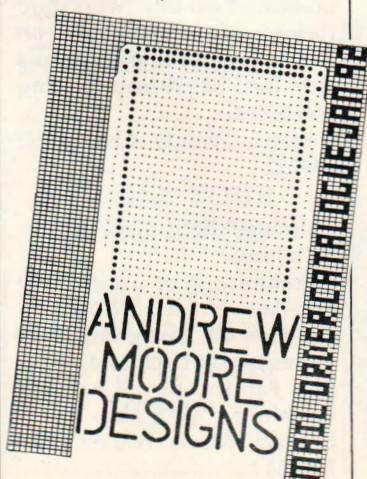
Andrew is a designer while Linda is a machine knitting tutor, currently running a City and Guilds 790 course in Harwich.

Since 1986, they have been knitting and designing on the knitting machine but their designs have only been available at demonstrations given to knitting clubs and at Ann's Yarns in Halstead, Essex. In November 1991 they took the decision to set up a studio to not only design the patterns but offer them directly to machine knitters and by mail order. The studio doubles as a shop for the purchases of all knitting requirements, a knitting and design school and a place where knitting addicts can meet for a natter.

Knitting clubs may ring 0206 765409 to book talks, demonstrations and classes.

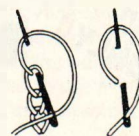
From April 1992 there will be two clubs per month. The first, for all machine knitters, is held on the first Thursday of the month between 7pm and 9pm at the studio. The second is specifically for Passap/Pfaff owners, particularly those with the 6000 electronic. This club will be on the third Thursday of the month also between 7pm and 9pm at the studio. For a FREE catalogue send an A5 s.a.e. to:

Andrew Moore Designs
Unit 5
Colchester Enterprise
Centre
154 Magdalen Street
Colchester
Essex CO1 2JX

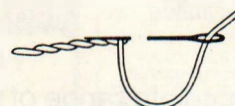


TECHNIQUES

Chain Stitch



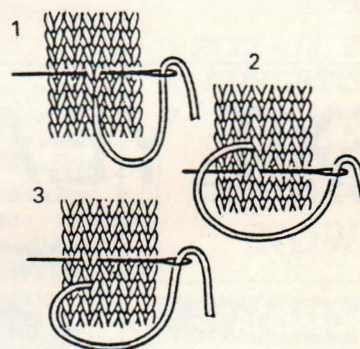
Stem/Satin Stitch



Cross Stitch



Swiss Darning

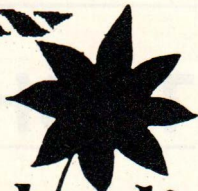


Daisy Stitch



Running Stitch





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SO WATCH THIS SPACE
FOR WHEN AND WHERE!**

NS

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Summer Courses

Wednesday 3rd to Friday 5th
June:

**Susanna Lewis – Workshop
Lecture Tour 1992**

– Harlow College, Essex.
Three-day workshop (bring
your machine) on 'Designing
with Gores' (holding posi-
tion) for Japanese knitting
machines.

Contact: Harlow College 0279
441288.

Saturday 6th June:

Harlow College, Essex. Slide
lecture on 'Hand Decorating
Techniques' for Japanese
knitting machines. Contact:
Harlow College 0279 441288.

Tuesday 9th to Thursday 11th
June:

– Bromley Adult Education
College, Kent. Three-day
workshop (bring your ma-
chine) on 'Permanent Pleats'
for Japanese knitting
machines.

Contact: Barbara Garratt 081
462 9184

Saturday 13th June:

– Knitmates, Crawley, West
Sussex. Slide lecture on 'Tu-
bular, Half Tubular and Two-
at-a-time' for Pfaff/Passap
knitting machines.

Contact: Wendy Clark 0293
544222

Sunday 14th to Monday 15th
June:

– Knitmates, Crawley, West
Sussex. Two-day workshop
(bring your machine) on
'Designing with Fisherman's
Rib' for Pfaff/Passap knitting
machines.

Contact: Wendy Clark 0293
544222

Thursday 18th and Friday
19th June:

– Bradford, West Yorks. Two
one-day lecture/demon-
strations on 'Designing with
Gores' and 'Lace and Lace-
like Fabrics' for all knitting
machines.

Contact: Mavis Walker 0276
711124

Sunday 21st June

– Metropolitan, Nantwich,
Cheshire. Slide lecture on
'Highly Textured Fabrics' for
all knitting machines.

Contact: Carol Hocknell 0270
628414

Monday 22nd to Wednesday
24th June

– Metropolitan, Nantwich,
Cheshire. Three-day work-
shop on 'Rib Jacquard' for
Japanese knitting machines.

Contact: Carol Hocknell 0270
628414.

Saturday 27th June

– in Surrey, Berks or Hants
(to be decided). One-day
lecture/demonstration on
'Rib Jacquard' for Japanese
knitting machines.

Contact: Mavis Walker 0276
71124

Sunday 28th June 1992

– Knitting and Crochet Guild,
London. One-day lecture/
demonstration on 'Lace and
Lace-like Fabrics' for Japan-
ese knitting machines.

Contact: Katie Ordenez 071-
354 5006.

Lewes Tertiary College is
holding two courses starting
in September:

**City & Guilds 790 Machine
Knitting Course.** This two
year course is to be held on
Wednesday mornings from
9.30am to 12.30pm, starting
23rd of September. Tutor:
Linda Black.

**Creative Machine Knitting
Design.** This is a ten-week
course to introduce students
to the elements of designing
their own machine knitted
garments. Starting 23rd Sep-
tember, 1.30pm to 3.30pm.
Tutor: **Linda Black.**

For further information
contact:

*Nicki Whitehead
Lewes Tertiary College
Riverside Centre
Railway Lane
Lewes
East Sussex. BN7 2AQ.
Tel: 0273 483447*

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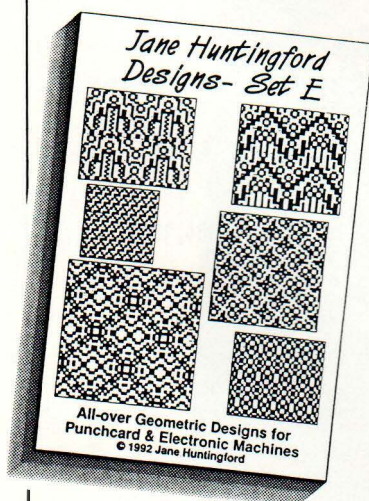
Jane Huntingford

Jane, who writes our **Geometric Gallery** every month, has just introduced her fifth set of 'all-over' geometric designs for Punchcard and Electronic machines which should prove as popular as her previous sets.

There are six new designs, each suitable for men, women and children.

Her previous four booklets are still in print, each with six designs. Each 'set' is priced at £2.50p plus 50p p&p for one booklet and 20p extra for each additional booklet. Cheques should be made payable to Jane Huntingford and sent with your order to:

Jane Huntingford
36 Brooklands Avenue
Crowborough
East Sussex TN6 3BP



Nina Miklin

Nina Miklin's Bellini yarn has proved so popular she has introduced some new colours to the range. Bellini is soft to the touch, versatile and easy to wear, it is a blend of 45% Alpaca, 38% Pure Wool, 10% Kid Mohair with 7% man made fibre to give it extra

strength and durability. As with all Nina Miklin yarns it is easy to use, suitable for all standard gauge machines including Passap/Pfaff and Singer. To obtain the complete set of Nina Miklin's shade cards which includes the new Bellini yarn and knitting tips for her yarns send a large SAE with £3.60 to:

Nina Miklin
P.O. Box 1720
London, W9 1TT

Susanna Lewis

Susanna Lewis's very popular book 'A Machine Knitters Guide to Creating Fabrics' is available again after a long absence from the bookshelves.

It is a single volume with all the facts and inspiration a creative knitter needs in order to design magnificent fabrics on a knitting machine. More than 350 fabric swatches were knitted and photographed especially for the book, many of them the author's own invention. Complete knitting instructions accompany each swatch. Susanna spent five years developing and writing this book. It would be difficult to imagine a knitted fabric that is not included, but then that was Susanna's intention. This book is meant to be a starting point, a complete source book that enables the knitter to begin creating original and distinctive fabrics. Susanna is holding workshops in England during June and will be giving a lecture slide show at the Metropolitan on Sunday 21st June when she will be available to sign copies of her book.

The book is now published with a soft cover by Metropolitan Publications and costs £19.95 plus £1.90 p&p from:

Metropolitan Publications
The Pinfold
Poole
Nantwich
Cheshire CW5 6AL

Many A Mickle



Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
3ply 100% British Wool, 2ply & 4ply m/w Wool,
2ply & 4ply Botany Wool, Slub Cotton plain & mixtures,



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Mytholmroyd, Hebden Bridge, W. Yorks
HX7 5PE. Tel:(0422) 882200/884749

Send £3.50 (refundable) for these two collections, plus the free Book of Basic Patterns, or phone to use your credit card. (Also available Celtic Knotwork Pattern Book £2.00)



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TENNIS

Design by GARY KENNEDY (INTARSIA)

INTARSIA SWEATER

For 6.5 mm (double knitting) machines with intarsia carriage.

SIZES:

To fit 61 (66, 71, 76-81, 86-91, 96-101) cms, 24 (26, 28, 30-32, 34-36, 38-40) inch bust or chest.

APPROXIMATE YARN TYPES AND AMOUNTS:

Patons Beehive DK.

MS (Cornflower) – 5 (5, 6, 8, 10, 11) × 50 grm balls.

Col 1 (Black) – 1 × 50 grm ball.

Col 2 (White) – 1 × 50 grm ball.

Col 3 (Green) – 1 (1, 2, 2, 2, 3) × 50 grm balls.

Col 4 (Red) – small amount.

Col 5 (Yellow) – small amount.

Col 6 (Pink) – small amount.

Col 7 (Turquoise) – small amount.

TENSIONS:

Intarsia and Stocking Stitch – 24 sts and 32 rows to 10 cms. TD at approx 3 (MT).

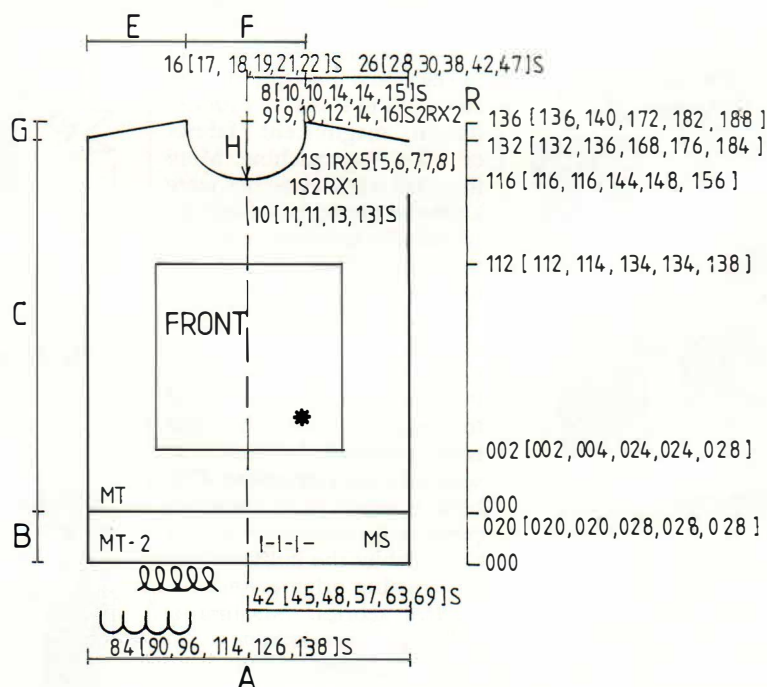
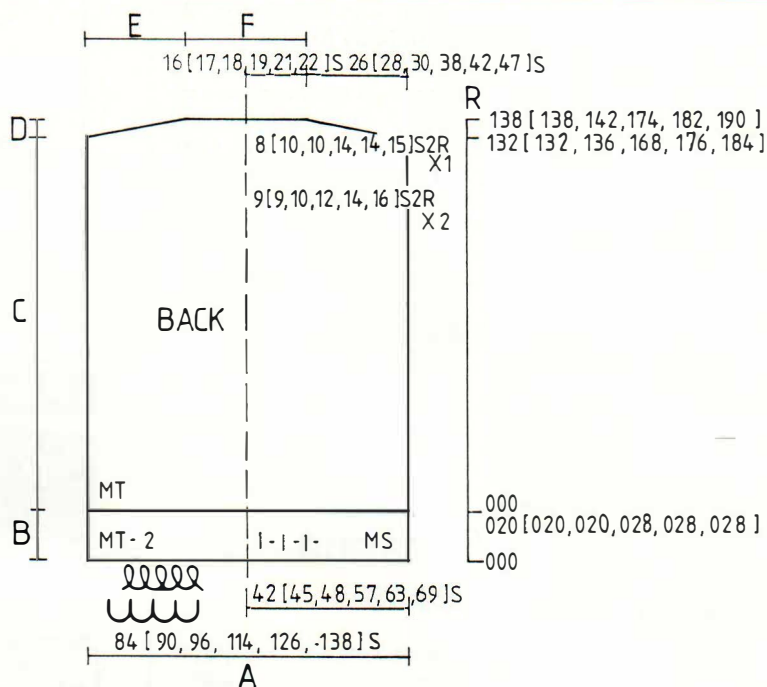
K 1, P 1 Rib – 38 rows to 10 cms. TD at approx MT – 2.

PATTERN NOTE:

Intarsia – see chart. For first size only, reduce the width of the grid by 3 sts on each side to 84 sts.

If you have any problems locating Patons Beehive DK, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

Patons & Baldwins,
PO Box 22,
Darlington,
Co. Durham
DL1 1YQ



BACK

Push 42 (45, 48, 57, 63, 69) Ns at left and right of centre 0 to WP. 84 (90, 96, 114, 126, 138) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MS, cast on by hand. Push Ns to UWP. Set RC at 000. Using MT – 2, K 20 (20, 20, 28, 28, 28) rows. Drop every alt st and pick up as for ribbing. Set RC at 000. Using MT,

K to row 132 (132, 136, 168, 176, 184).

Shape Shoulders

Shape as shown on diagram to row 138 (138, 142, 174, 182, 190). Cast off rem 32 (34, 36, 38, 42, 44) sts.

FRONT

K as for back to row 2 (2, 4, 24, 24, 28) above welt. Cont in intarsia patt



from chart over centre 90 Ns (see note for first size). K to row 112 (112, 114, 134, 134, 138). Cont in st st and MS, K to row 116 (116, 116, 144, 148, 156).

Shape Neck

Shape as shown on diagram to row 132 (132, 136, 168, 176, 184). 26 (28, 30, 38, 42, 47) sts.

Shape Shoulder

Shape as shown on diagram to row 136 (136, 140, 172, 180, 188). Cast off rem 8 (10, 10, 14, 14, 15) sts. K left part as for right part.

SLEEVES

Push 26 (26, 29, 31, 36, 39) Ns at left and right of centre 0 to WP. 52 (52, 58, 62, 72, 78) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MS, shape as shown on diagram to row 82 (90, 106, 122, 130, 130). 78 (84, 90, 108, 114, 120) sts. Mark centre with WY. Cast off.

CUFFS

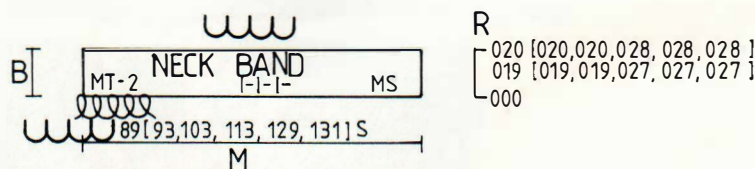
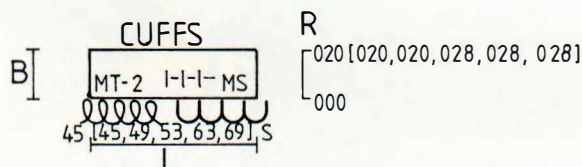
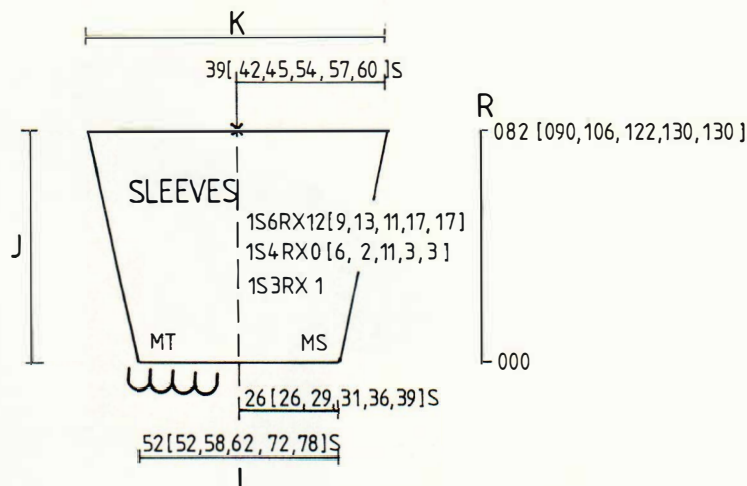
Push 45 (45, 49, 53, 63, 69) Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MS, cast on by hand. Push Ns to UWP. Set RC at 000. Using MT - 2, K 20 (20, 20, 28, 28, 28) rows. Drop every alt st and pick up as for ribbing. With wrong side of sleeve facing, pick up sts from below WY and place on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

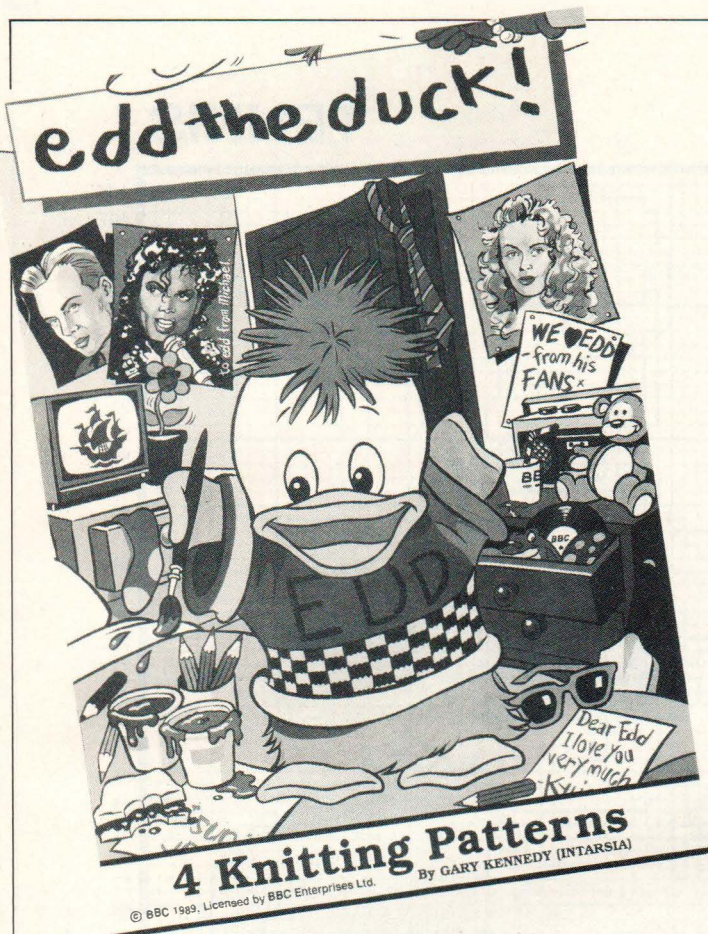
Push 89 (93, 103, 113, 129, 131) Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MS, cast on by hand. Push Ns to UWP. Set RC at 000. Using MT - 2, K 19 (19, 19, 27, 27, 27) rows. Drop every alt st and pick up as for ribbing, K 1 row. Using WY, K a few rows and release from machine.

TO MAKE UP

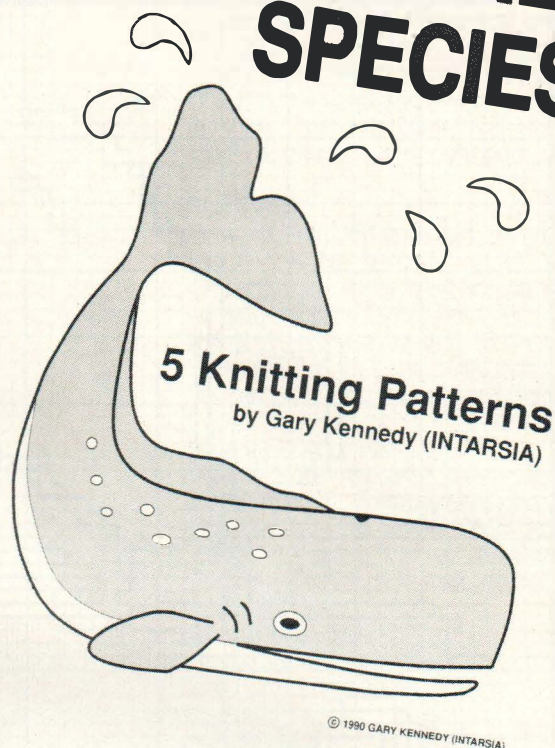
Omitting ribbing, press lightly under a dry cloth using a cool iron. Join shoulder seams. Set in sleeves matching marked sts to shoulder seams. Join side and sleeve seams. Backstitch neckband into position and join centre back seam. Fold in half and catch down on the inside.



A = 35 [37.5, 40, 47.5, 52.5, 57.5] CM	H = 6 [6.7.5, 8.5, 10, 10] CM
B = 5 [5, 5, 7.5, 7.5, 7.5] CM	I = 21.5 [21.5, 24, 25.5, 30, 32.5] CM
C = 41 [41, 42.5, 52.5, 55, 57.5] CM	J = 25.5 [28, 33, 38, 40.5, 40.5] CM
D = 1.75 CM	K = 32.5 [35, 37.5, 45, 47.5, 50] CM
E = 10.75 [11.75, 12.5, 15.75, 17.5, 19.5] CM	L = 18.5 [18.5, 20, 22, 26, 28.5] CM
F = 13.5 [14, 15, 16, 17.5, 18.5] CM	M = 37 [38.5, 42.5, 47, 53.5, 54.5] CM
G = 1.25 CM	



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Edd the duck!



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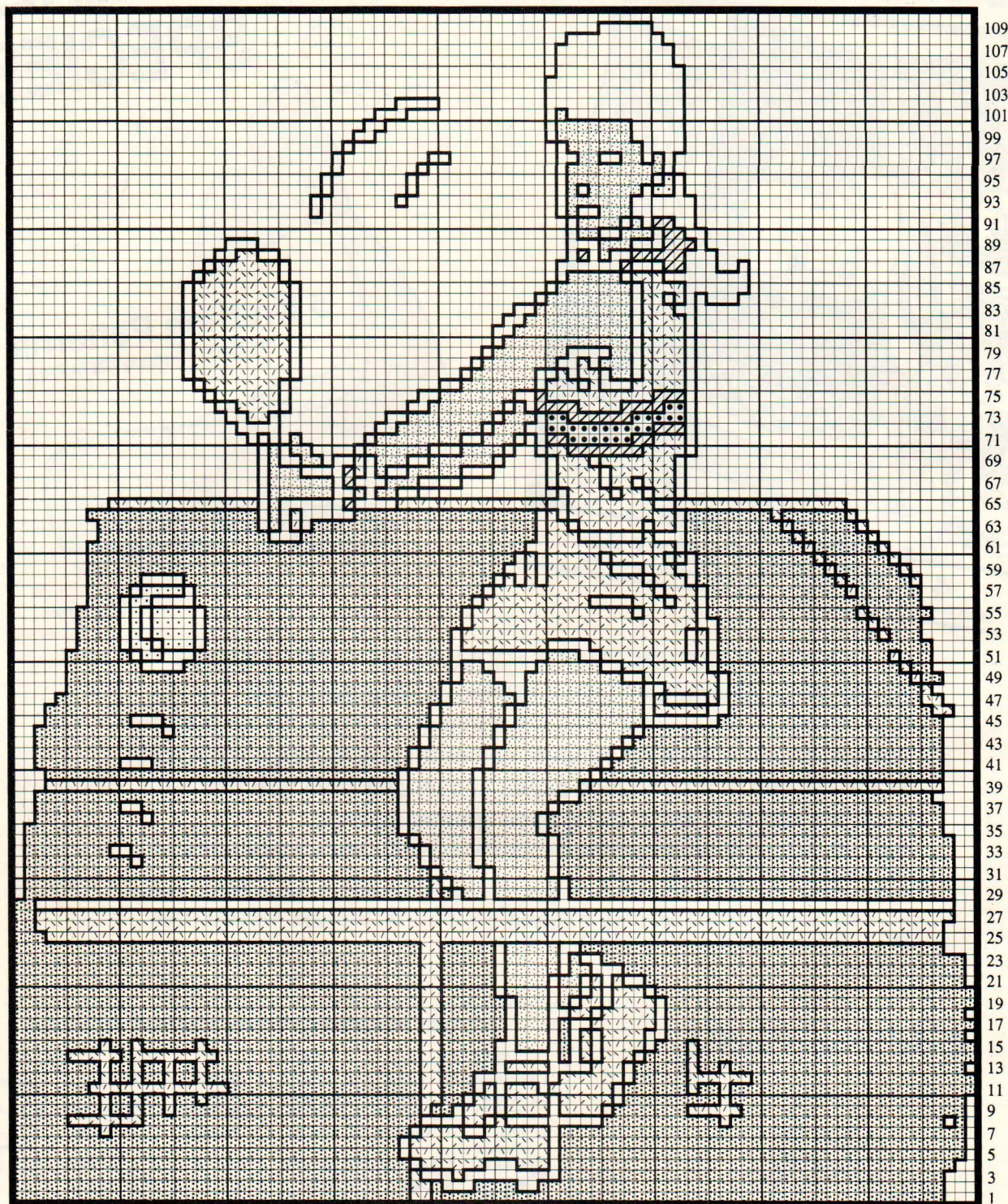
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KNOW YOUR SILVER ELECTRONIC

(Part 3)

By Erik Weitz

Build up your confidence and knowledge of the Silver Reed Electronic Knitting System each month by following our exclusive series. Each article will provide an easy to follow explanation of the workings of the machine together with some important tips for understanding and making full use of the various patterning facilities. This month takes a closer look at the card and how it is read.

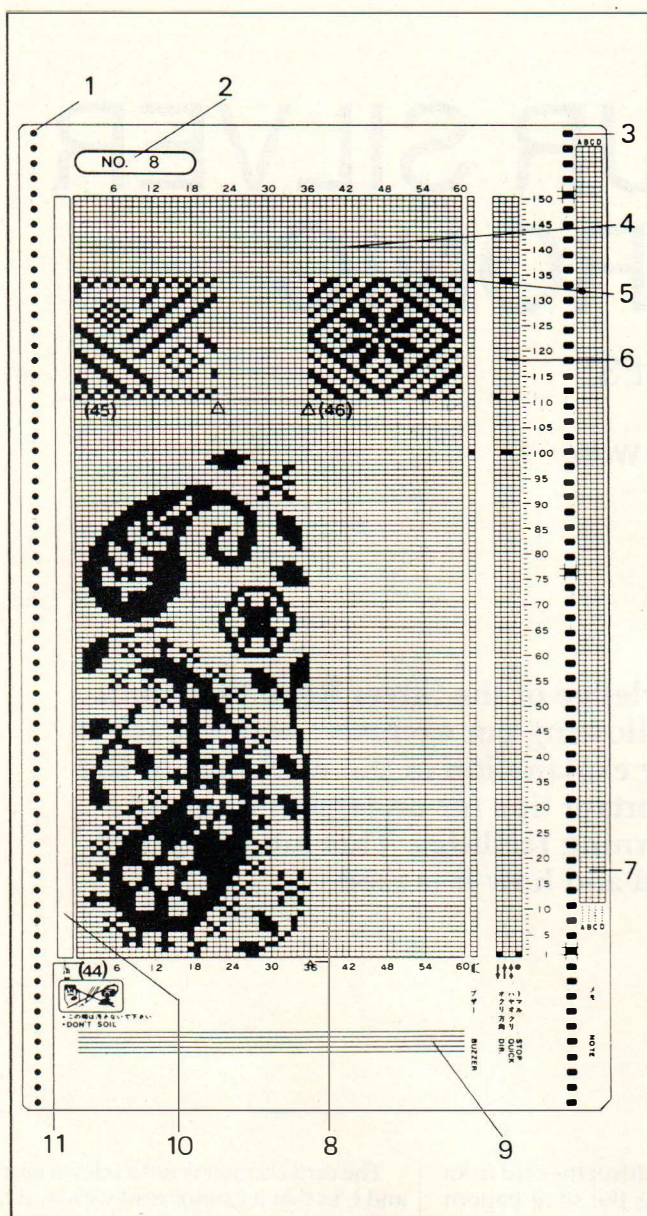
In Part 2, we saw how the carriage and needles make selections for pattern knitting using electromagnetism in conjunction with electrical impulses sent from the Pattern Controller EC 1, or Design Controller PE 1. We will be looking more closely at the Design Controller in a future article so, for now, we will assume that the Pattern Controller only is connected to the machine.

The EC 1 is truly the 'brain box' of the whole of the electronic knitting sequence. The needle selection is made within the carriage, as we have seen, but without the electrical impulses to operate the magnetic selection, you would not find a lot happening to your knitting. The Pattern Controller 'reads' your design cards and translates the information into the necessary impulses. But how is this done?

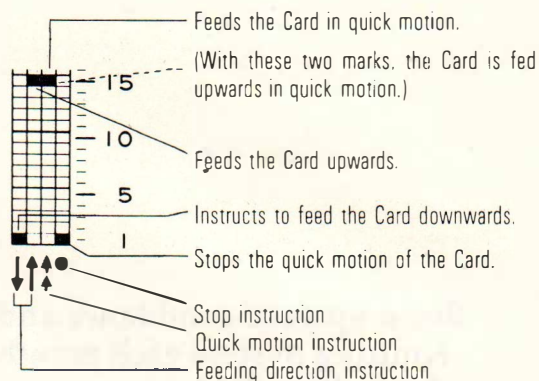
As far as we knitters are concerned, a very simple explanation will suffice to explain the high-tech electronic wizardry of the Pattern Controller. Inside this box, approximately one inch below the card slot, sits a device known as a scanner. This is the part of the Controller that actually 'reads' your pattern. The scan-

ner zips across the width of the card from left to right, covering the sixty pattern squares, the buzzer and instruction columns. It does not 'read' the notation columns as these are outside the right hand oval shaped sprocket holes. Having read the card at this row, the scanner zips back to the left, but as it goes, it does not read. This is exactly what you are doing as you read this page. Your eyes follow the text from left to right and then make a rapid return to the left of the script when the line has been read. You do not read from right to left. Your eyes are reading the shapes of the letters and sending the image of these shapes to your brain, where it is decoded and your mind forms the information into words. Of course, you cannot read in the dark. You need light to see and read by. The Pattern Controller is the same, but instead of relying on daylight, or a reading lamp, as we do, it carries its own light source across the card, close to the scanner – a bit like a miner's lamp on a helmet. As a miner moves his head to different positions, the lamp on his head shines a beam in the direction in which he is looking.

The card scanner is not as clever as you and I, in that it cannot read words. It has to have its own written code, instead of letters. This code is very simple – black or white. As the light shines on a black square, no light is reflected into the scanner. When it shines onto a white square, the light is reflected back into the scanner. In effect, as the scanner moves across the card 'seeing' black or white it is saying on, off, on, off, on, on, on, off, off, etc., according to the programming of black and white squares. This is what prompts other electronic parts of the Pattern Controller to send the impulses to the carriage. For example, if we have pattern Switch 1 set to the left light on with the pattern of the duck being scanned, as it comes to a black area, it will tell the carriage to knit this needle or needles with the yarn in feeder 2 and the white squares with the yarn in feeder 1 – just by reading on, off; black, white across the width. The card is very simply a programmed method of entering what is in essence a machine code into the electronics of the machine. Because the scanner operates in the way it does, reading line by line, a whole picture or



- 1 Feeding hole (left)
- 2 Card Number
- 3 Feeding hole (right)
- 4 Pattern area
A pattern of 150 rows and 60 stitches can be drawn in this area.
- 5 Buzzer column
The mark in this column operates the buzzer when the marked row is read.
- 6 Instruction columns (used to control the movement of Pattern Card).



- 7 Notation column
Use this column to note the row to change yarn or other indication. (As there is a 10-row difference between the row to knit and the row visible above the Card Slot, be sure to mark the tenth row above the actual row to be knitted.)
- 8 Pattern width setting mark
The triangle shows where the Pattern Width Indicator can be set to vary the pattern. Set the Pattern Width Indicator corresponding with the triangle mark.
- 9 The horizontal lines are provided as a guide to ensure that the card is correctly inserted.
- 10 Do not soil this column.
- 11 Pattern number

Pattern Card

design may be read – in the same way that you would read a page in a book. Individually, the letters that make up words, sentences and paragraphs mean nothing, but read in quick succession one after the other, whole chunks of information can be transmitted from the printed page to your brain. This is how the machine works too – reading the card line by line, to build up the complete information necessary for the whole pattern.

The scanner moves from left to right and back again at a definite speed and this is why you should never race the carriage from side to side. You have to give the scanner time to read and return to the beginning of the next line. You know how annoying it can be when you are reading a book and your tired eyes read the same line of text twice. Well, the same applies to the machine – although

it doesn't get tired, it can be made to misread by racing the scanner.

In addition to just reading the card row by row, the line is placed into the machine's memory as it is read. The reader memory is capable of holding only one line of the design at a time, but we knitters can utilise this feature and make the machine knit very elongated designs in the following way: *Knit two rows of the design with the Inspection Light OFF. This will allow the machine to knit the current row and memorize the next row. Turn the Inspection Light ON and knit two rows.* Repeat from * to * throughout and the pattern will be stretched lengthways. You can have a lot of fun with this – knitting either more or less rows with the Inspection light on or off. In fact, with the light ON, you can knit vertical Fair Isle stripes from any line of the pattern card. Do be careful when

using this option with slip or tuck settings on single bed knitting as too many lines repeated vertically will spell disaster rather than new patterns!

So we have seen that the pattern is read in black and white and translated into machine code. In the same way, the buzzer column is read. If you place a mark at any point in the buzzer column, this will activate the buzzer within the machine when you reach that point. The buzzer column has no other action and does not affect the card movement, or needle selection. Try to think of the buzzer as the machine's way of communicating with you. It sounds to let you know that either something is about to be done with the card, or that you need to make some adjustment to the knitting – changing colours, moving stitches and so on.

The card movement columns are read

by the scanner too and differing markings each have an effect on the way the card is moved within the Pattern Controller for reading. When squares are marked in these columns, the scanner sends a message to the Pattern Controller's memory to tell it to perform a pre-programmed function. It is very easy to programme the movement of the card.

For example, a mark placed in column 1 calls an instruction from the machine memory that tells the reader to read the card from the bottom row, line by line, up to the top row.

A mark placed in column 2 calls an instruction from the memory to tell the reader to read the card from the top row, line by line to the bottom row.

A mark in column 3 activates the quick return instruction from the memory, telling the card to return rapidly to row one of the pattern, without reading line by line on the way.

A mark in column 4 calls the instruction from the memory to stop the card after a rapid return. So columns 3 and 4 are linked to operate in conjunction with each other – making a rapid return to the start of the pattern and stopping there to read again.

Just by using these four columns, we can call instructions very easily out of the memory to tell the machine to read the card in different ways.

1. Bottom to top and return to the bottom row rapidly, so that the design is always read from the bottom up.

2. Top to bottom and return rapidly to the first line at the top, so that the design

is always read from top down, line by line.

3. Bottom to top, line by line then top to bottom, line by line. This last option is very useful as it creates a vertical mirror image, without the necessity of having to draw a complete symmetrical design. In fact, by using pattern Switch 5 with the right light (C) option and the card reading from bottom to top then top to bottom, you only need draw out one quarter of a symmetrical pattern. The machine takes over and the electronics mirror the width whilst the card movement mirrors the height. This is illustrated in Diagram 1.

Without using the double width and double length options offered by pattern Switches 3 and 4, you can obtain a design 120 needles wide and 300 rows long using this method, making one complete card the bottom left hand corner of a symmetrical design.

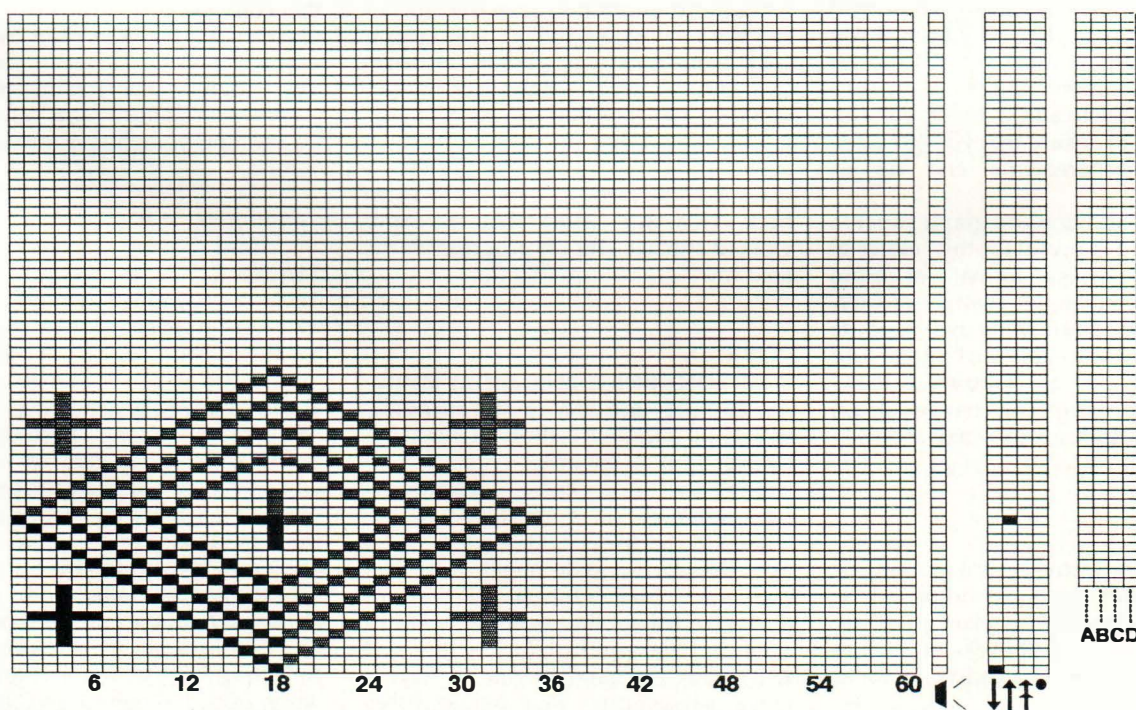
You should always remember that a clean pattern card is the basis of good knitting. If a card has marks or creases all over it, you can hardly expect the machine to knit well from this. If your cards become badly creased, get rid of them. They will only cause problems in knitting. Copy the design on to a new card if it is one you wish to keep, before dumping the original. It is also worth using the correct pencil to draw the design. There are two types of pencil available. Three star, which is good for large designs with many black squares, and one star, which is best for designs where black areas are quite small, or for individual squares in

white areas. The pencil qualities differ in their hardness – the three star is softer, making the point cover large areas easily, whilst the one star is harder, offering more precision when filling in individual squares.

There are other markers which will work on your cards but these are not really recommended. Permanent black markers, such as the Edding 2000, will work well. Some other pens that have an ink which is more the consistency of paint will work, but have several disadvantages. The main one as far as the machine is concerned is that this type of ink, once set, tends to crack and peel from the card surface. Dried flakes of ink may lodge inside the Pattern Controller, or worse, 'blind' the scanner by becoming stuck on the scanner surface, or light source. The disadvantage as far as the knitter is concerned is that these permanent marker pens often contain xylene or toluene, which smells terrible and if you work with them a great deal in a confined space, the smell can make you feel quite ill. So it is best to stick with the design pencils which are made specifically for the machine – these have no nasty side effects on the machine, or you! They are clean and easy to use, as well as being easily removable with a plastic eraser. The ink pens need a chemical solvent to remove the design from the surface of the card, so are not really recommended.

Next time we shall be exploring the electronics and design potential even further.

Diagrams reproduced courtesy of Silver Reed



FINISHING TOUCH

By Angela Gordon

With thoughts turning to sunshine and holidays we will all be knitting up that last minute summer top to pack into our suitcases. Simple shapes with a touch of colour and texture are quick and easy to knit. Choose a luxury yarn and you will have a top that will make you look good and feel great! This month, Angela looks at some simple but effective surface decoration techniques for you to try.

Bobbles, tucks and flashes are very easy to incorporate into your knitting and, when adding just a few, you will find that they do not affect the tension too much so you can just knit at your normal stocking stitch tension. However, if you want to incorporate a lot of this type of surface decoration all over your garment, it is wise to add it on to your tension swatch to ensure that your finished garment measurements end up as required!

Plan your additions on graph paper (a Design Board is useful for this) either in an ordered design format, or more randomly to create an abstract picture. Alternatively, create your own random design as you knit – this can be great fun, especially if you are knitting a really colourful top, as you can change colours at will, with no floats to worry about.

FLASHES

This is a very effective technique and one of the simplest ways of adding a little colour to an otherwise plain garment. Flashes are just small areas of stitches knitted in by hand in a contrast yarn as follows:

Bring the number of needles required forward, until the stitch loops slip behind the latches. Lay your contrast

yarn over the open needle hooks. Pull the needles back until all the latches close over the contrast yarn and then knit each one back to working position in turn. It is important to keep the stitches as even as possible (unless you specifically want extra large stitches, in which case knit the needles right back to non-working (A) position to form bigger loops). Now bring the needles forward again, right out to holding position – make sure the carriage is set to knit them back. This will ensure that the hand worked stitches knit off properly on the next row.

BOBBLES

Small three stitch bobbles are my favourites and they are easy to knit manually in lots of different colours. To make a bobble, work as follows:

Bring the three needles forward just far enough to allow the loops to slip behind the latches. Lay the contrast yarn over the open needle hooks then take each needle back in turn to knit the yarn through. Bring the needles forward again, lay the contrast yarn across and knit through by hand once more. Repeat these manual rows four or five times (depending upon yarn thickness). Using a single ended transfer tool, pick up the first and last bobble stitches in main yarn

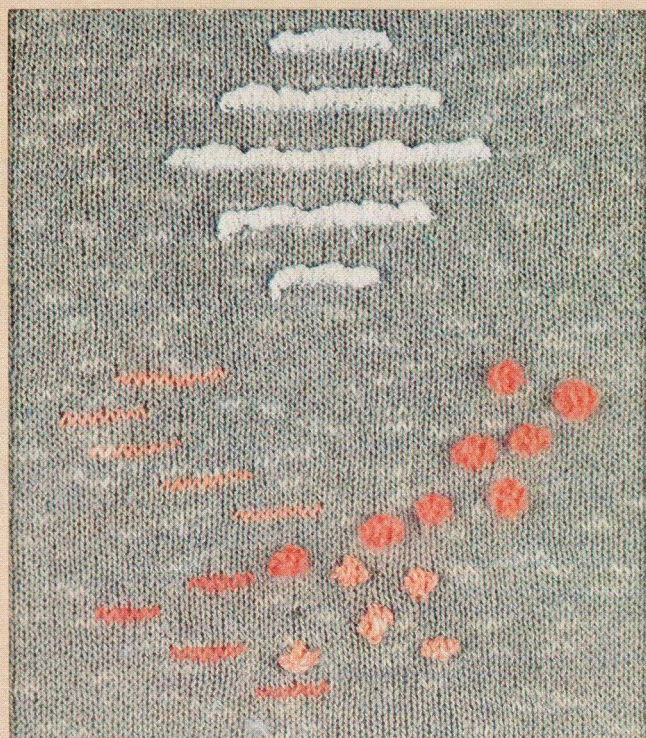
(i.e. before they were knitted through in the contrast) and place them on to the first and last needles of the three. Leave the centre needle holding the stitch in the contrast yarn and bring all three needles to holding position before knitting the next row in main yarn. Shape the bobbles by pinching them into shape – bobbles in chunky yarns can be shaped by pushing your finger into them from behind.

TUCKS

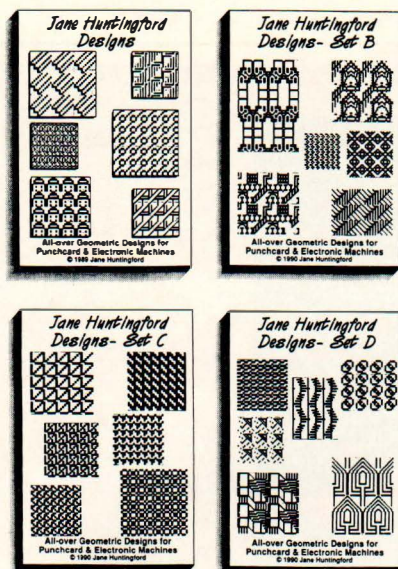
Tucks can be knitted manually, but I find they look more even when knitted using holding position or manual slip stitch.

To work using holding position:

Bring into holding position all the needles on either side of those over which you wish to make the tuck. Set the carriage to hold. Remove the main yarn from the feeder and replace with your chosen contrast yarn. Take the yarn end over the needles in hold next to the carriage and hold the end down next to the first needle in normal working position. Knit four to six rows (according to the depth of tuck required) in contrast yarn and then break off the end. Pick up all of the last row of main yarn stitches and place them on to the needles above. Re-



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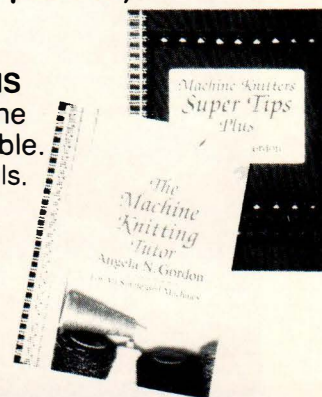
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TO KNIT A CORD

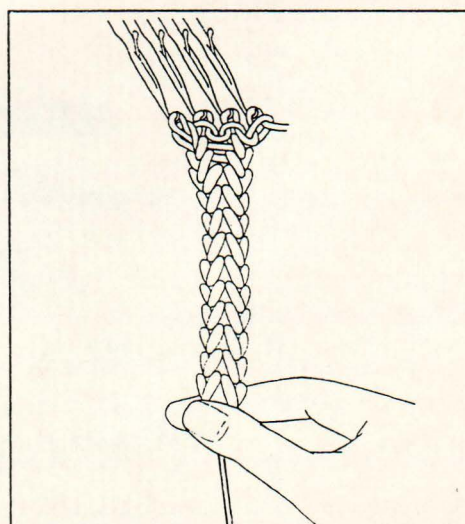
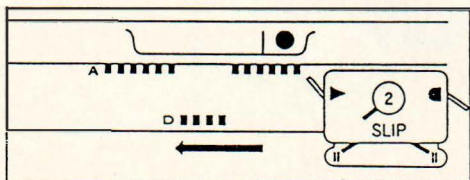
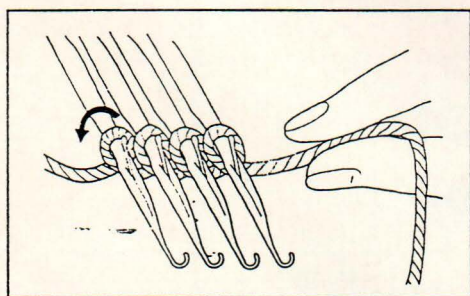
Start with carriage at the right of the needle bed and make sure there is no punchcard inserted. Set the tension dial on the carriage at a slightly tighter tension than for normal stocking stitch knitting (i.e. with a 4 ply, where the normal tension is 7, use tension 5 for knitting the cord). Set the carriage to knit to the left and slip to the right.

Bring out 4 needles to D position. Make

a slip knot and place over the left needle in the group. Cast on by hand (e-wrap) over remaining 3 needles and thread the yarn into the carriage. Holding the yarn end down under the needles, knit to the left. The needles will have knitted back to B (working) position. Do not take the carriage too far past the edge of the needles in work. Knit back to the right. The yarn will not have knitted on any of the needles but will have 'slipped' in front of them. Repeat these two rows, maintaining gentle pressure on the yarn end until there are suf-

ficient rows on which to hang a claw weight. As you knit, the 4 stitches will form into a tubular cord.

If you are knitting a cord to trim an area on your garment, you should allow plenty of length. Do not cast off the stitches but release the open loops from the needles. When you have inserted the cord, unravel the excess rows until the cord is the correct length and graft the stitches by hand to neaten the end. You can fasten off the final stitch and thread the yarn end invisibly inside the cord.



thread the main yarn into the feeder, cancel hold and continue knitting to the next tuck.

To work by slip stitch:

Set the carriage to slip (Silver Reed – side levers forward on the dot) and thread up with contrast yarn. Bring the needles for the tuck forward to upper working position and knit across. Knit four to six rows, bringing the tuck needles to upper working position on every row. Pick up as described above for the holding position technique. Re-thread main yarn, set cam for stockinet and continue knitting to the next tuck.

Silver Reed electronic machine owners can use the slip setting by either programming a blank row (you can programme the slip sequence for the whole tuck if you wish), or leave the electronics switched off, set the cam lever to slip (S.J.) and bring the small metal levers, which are located at each side of the carriage near the back, manually towards you as you take the carriage across. These levers are the equivalent of the side levers on the punchcard models, but without the plastic knob. They will

not stay forward without you holding them.

SAMPLE 1

This sample is knitted on a standard gauge machine using Celandine Sienna in grey for the main yarn, Nibbiolo for the white tucks and Sienna and Dawn in peach for the flashes and bobbles. I used the Dawn yarn double stranded to make more effective bobbles and flashes – it was a little too thin knitted singly.

Celandine Yarns are slightly more expensive than the average wool or acrylic but their qualities contain some wonderfully unusual fibre combinations. Sienna, a silk, cotton and acrylic mixture in approximately 2 ply thickness, is one of my favourites for summer weight garments. Dawn is an exceptionally fine kid mohair and nylon mix which knits to a very fine 2 ply when used singly and it is not at all itchy. Nibbiolo is a cotton and nylon mixture with lots of texture for crisp summer tops. For more information on these and other qualities in the Celandine range write to Celandine Ltd, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ. Tel: 0943 850159.

SAMPLE 2

My 'abstract' seascape is knitted on a chunky machine using up oddments of hand knitting yarns as well as a couple of the Celandine qualities described above. Silvery blue flashes of a chunky fancy texture yarn represent the sea, coffee brown chunky tucks create the impression of the boat's wooden hull and peach Sienna combined with Dawn in an arrangement of bobbles make the shape of the sail.

I liked the feel of the bobbles so I tried out a small sample in stocking stitch on my chunky machine using two strands of Dawn with one strand of Sienna on tension 1. The result was a lovely soft and lightweight fabric, ideal for summer cardigans to cover up for evening strolls along the beach!

Spend a little time experimenting with these bobbles, tucks and flashes and use them to add interest to your favourite styles. You do not have to use a contrast colour for the tucks and bobbles – sometimes, in the right yarns, just the added surface texture is sufficient and self coloured tuck or bobble motif shapes can be most attractive.



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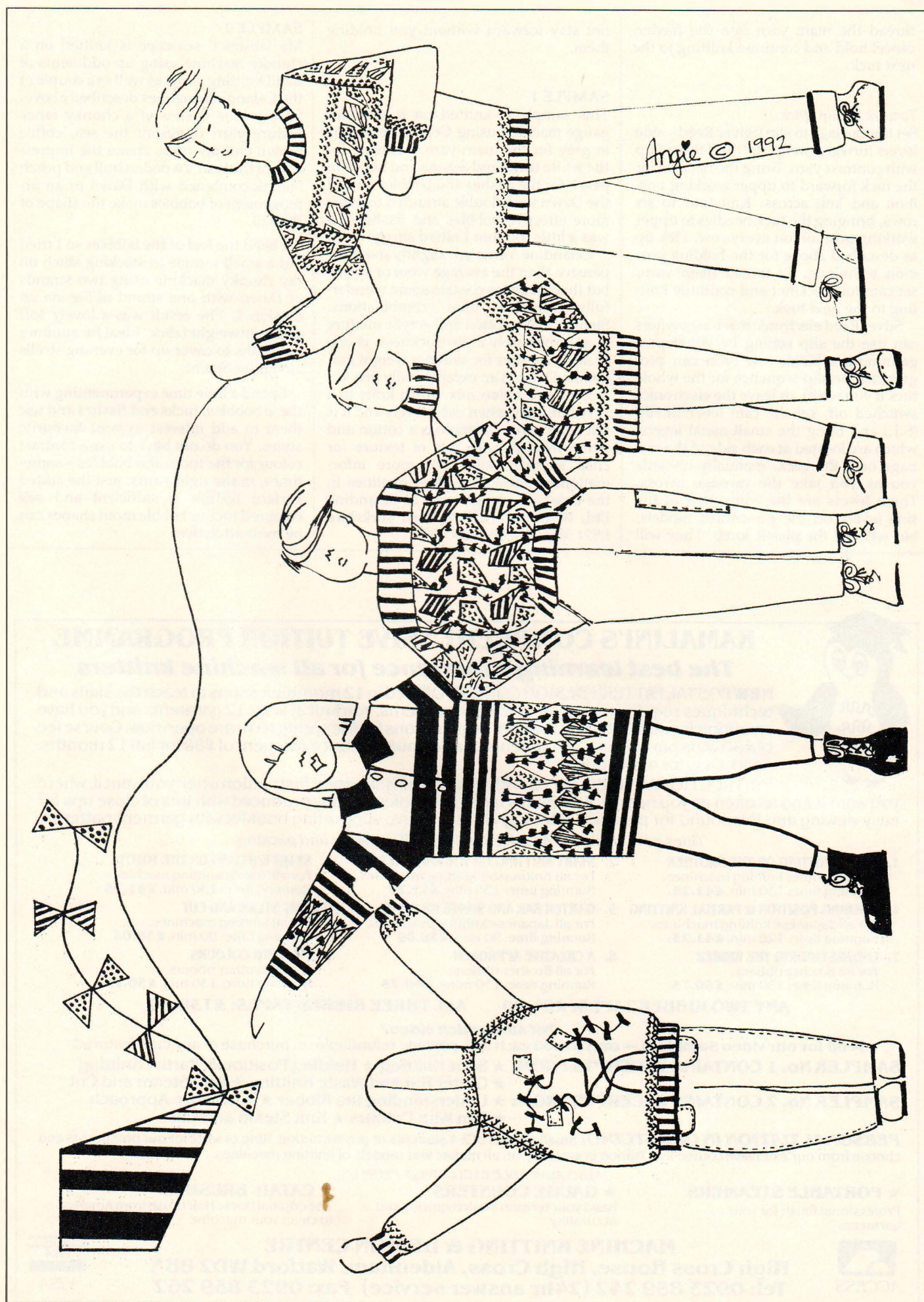
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THE SWATCH SPOT

By  **Angie**

Knitwear By Design

This month I have designed some fabrics with youngsters in mind. In particular, I have aimed at boys between six and twelve years old as we often see designs for toddlers and there are always plenty of pretty designs for girls. I decided to use 'flight' as my theme and set about working on designs using aircraft, hot air balloons and kites. I got rather carried away with the kites and here are four ideas for you to try.

Design number one is an all-over design in two colours, as is design number two but this time worked in stripes to create an abstract effect.

Design three is worked as a border and this would look good on menswear too. Design four is just one idea which developed from the original all-over pattern and illustrates the 'kites in flight' theme in a fun three dimensional way using colourful cords and knitted kite shapes on a plain stockinet fabric. Plenty of interesting effects could be created by adding patterns to the kites or by using a 'countryside' punchcard for the background. Try working the decorative tails of the kites in different colours and shapes – a great way of using up all those odds and ends of yarn!

FABRIC INSTRUCTIONS

Yarns Used:

Brockwell Yarns Mercerised Cotton 4 ply
(see individual instructions for colours).

SWATCH 1 – TWO COLOUR ALL-OVER DESIGN

(For Standard Gauge Punchcard and Electronic Machines)

Col 1 – navy
Col 2 – emerald

Push 45 Ns at left and right of centre 0 to WP (90 Ns). Insert card 1 and lock on row 1. Using Col 1, cast on and knit 20 rows stockinet. Release card and set carriage for Fair Isle. With Col 1 in feeder 1 and Col 2 in feeder 2, knit 140 rows (two repeats of the punchcard). Remove card and set carriage for stockinet. With Col 1 in feeder 1 only, knit 20 rows. Cast off. Sew in ends. Give swatch a light steam.

SWATCH 2 – STRIPED KITES DESIGN

(For Standard Gauge Punchcard and Electronic Machines)

Col 1 – natural
Col 2 – red
Col 3 – emerald
Col 4 – blue

Push 45 Ns at left and right of centre 0 to WP (90 Ns). Insert card 2 and lock on row 1. Using Col 1 cast on and knit 20 rows in stockinet. Release card and set carriage for Fair Isle. With Col 1 in feeder 1 throughout, change yarns in feeder 2 as follows:

* With Col 2, knit 8 rows.
With Col 3, knit 8 rows.
With Col 2, knit 6 rows.
With Col 4, knit 6 rows.
With Col 3, knit 8 rows.
With Col 2, knit 10 rows.*
With Col 4, knit 8 rows.
With Col 2, knit 8 rows.

With Col 4, knit 6 rows.
With Col 3, knit 6 rows.
With Col 2, knit 8 rows.
With Col 4, knit 10 rows.
Repeat from * to * once (one and a half pattern repeats).
Remove card and set carriage for stockinet.
With Col 1 in feeder 1 only, knit 20 rows.
Cast off. Sew in ends. Give swatch a light steam.

SWATCH 3 – BORDER DESIGN

(For Standard Gauge Punchcard and Electronic Machines)

Col 1 – navy
Col 2 – emerald
Col 3 – red

Push 45 Ns at left and right of centre 0 to WP (90 Ns). Insert card 3 and lock on row 1. Using Col 1, cast on and knit 30 rows in stockinet. Release card and set car-

riage for Fair Isle. With Col 1 in feeder 1 and Col 2 in feeder 2, knit 4 rows.

* Lock card. Set carriage for stockinet. With Col 1 in feeder 1 only, knit 2 rows. Release card and set carriage for Fair Isle.*

With Col 1 in feeder 1 and Col 3 in feeder 2, knit 20 rows.

Repeat from * to *.

With Col 1 in feeder 1 and Col 2 in feeder 2, knit 4 rows.

Remove card and set carriage for stockinet.

With Col 1 in feeder 1 only, knit 30 rows. Cast off. Sew in ends. Give swatch a light steam.

SWATCH 4 – KITE FUN

(For all Standard Gauge Machines)

Col 1 – blue

Col 2 – emerald

Col 3 – red

Col 4 – natural

Push 45 Ns at left and right of centre 0 to WP (90 Ns). Using Col 1 cast on and knit 180 rows in stockinet. Cast off. Sew in ends. Give swatch a light steam.

CORDS

Col 3 (red) cord:

* Bring 3 Ns to WP. Cast on using e-wrap method. Set carriage for stockinet. * Knit 110 rows. Cast off leaving a long end.

Col 2 (emerald) cord:

Repeat from * to * as above.

Knit 90 rows. Cast off leaving a long end.

Col 4 (natural) cord:

Repeat from * to * as above.

Knit 80 rows. Cast off leaving a long end.

KITES

Col 2 (emerald) kite:

Take Col 3 (red) cord with wrong side facing and hook on to 3 Ns. Set carriage for stockinet. Using Col 2, knit 2 rows.

Make decorative increased edges as follows:

** Transfer the end stitch on each side on to the next N outwards and leave the empty N in WP. Knit 2 rows. ** Repeat from ** to ** until there are 21 Ns in WP.

Decrease using a double transfer tool as follows:

*** Remove the two edge stitches on each side and move one N inwards. Push the empty Ns on each side to NWP. Knit 2 rows. ***

Repeat from *** to *** 3 times in all then decrease in the same way on both sides but on every row until 5 Ns remain in WP.

Now decrease one stitch at beginning of every row until one N remains in WP. Cast off leaving a long end.

Col 4 (natural) kite:

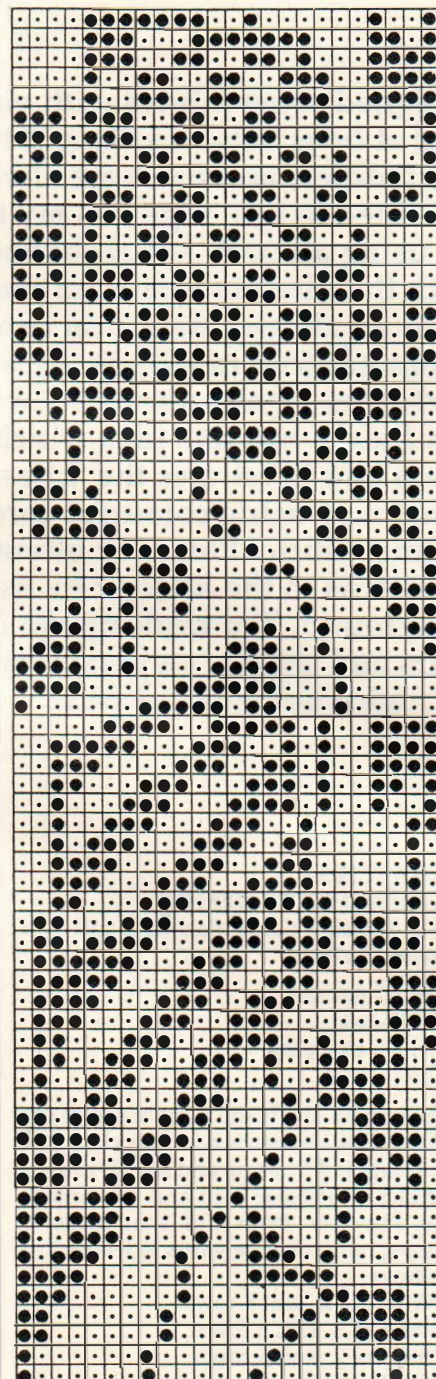
Take Col 2 (emerald) cord and work as for Col 2 kite but only increase to 15 Ns.

Col 3 (red) kite:

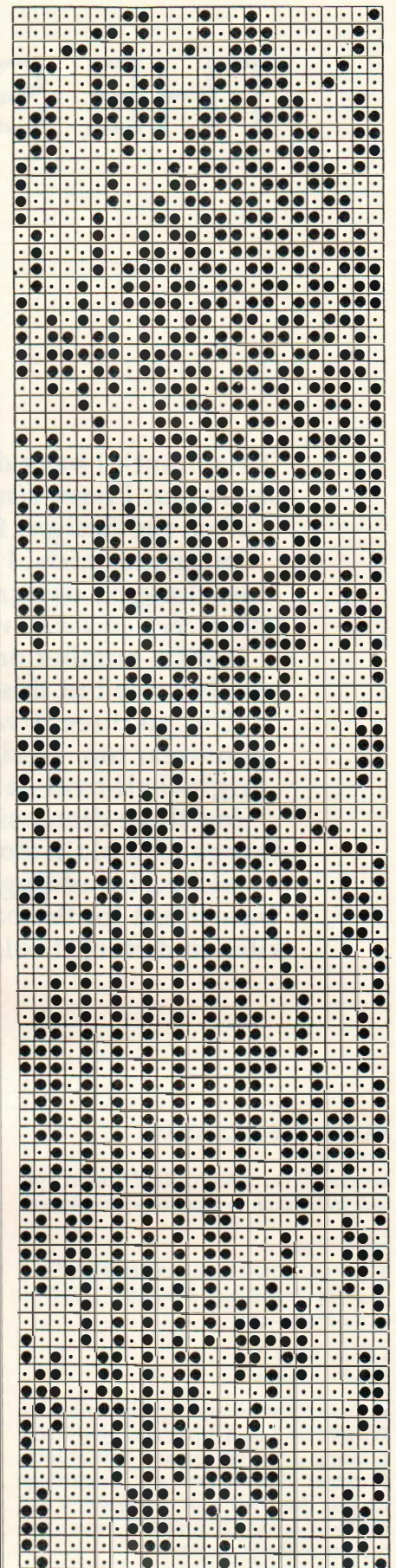
Take Col 4 (natural) cord and work as for Col 2 kite but only increase to 15 Ns.

TAIL CORDS

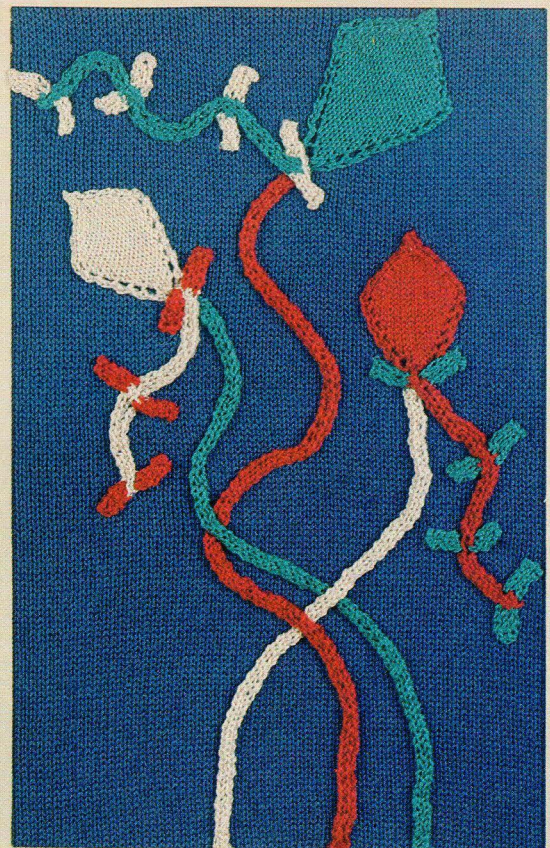
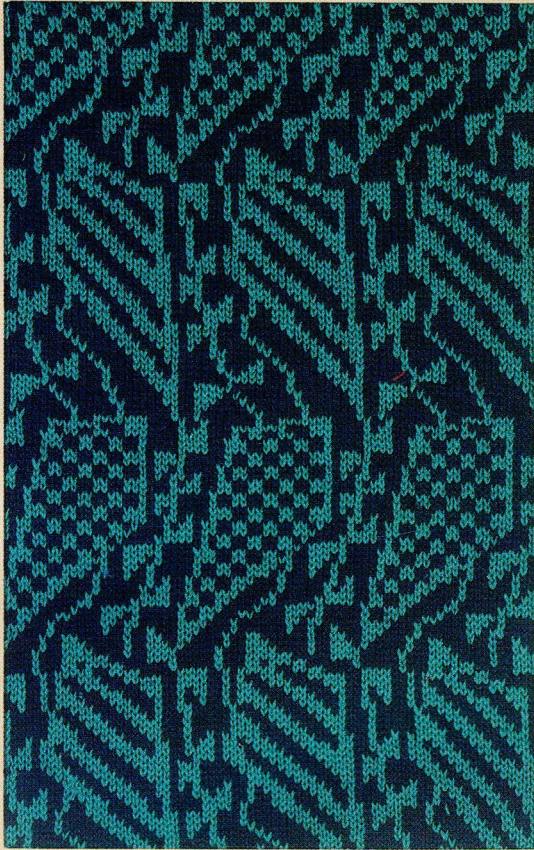
Work cords as before. For Col 2 and Col 3 (emerald and red) tail cords knit 40 rows. For Col 4 (natural) tail cord knit 30 rows.



PUNCHCARD 1 – Swatch 1



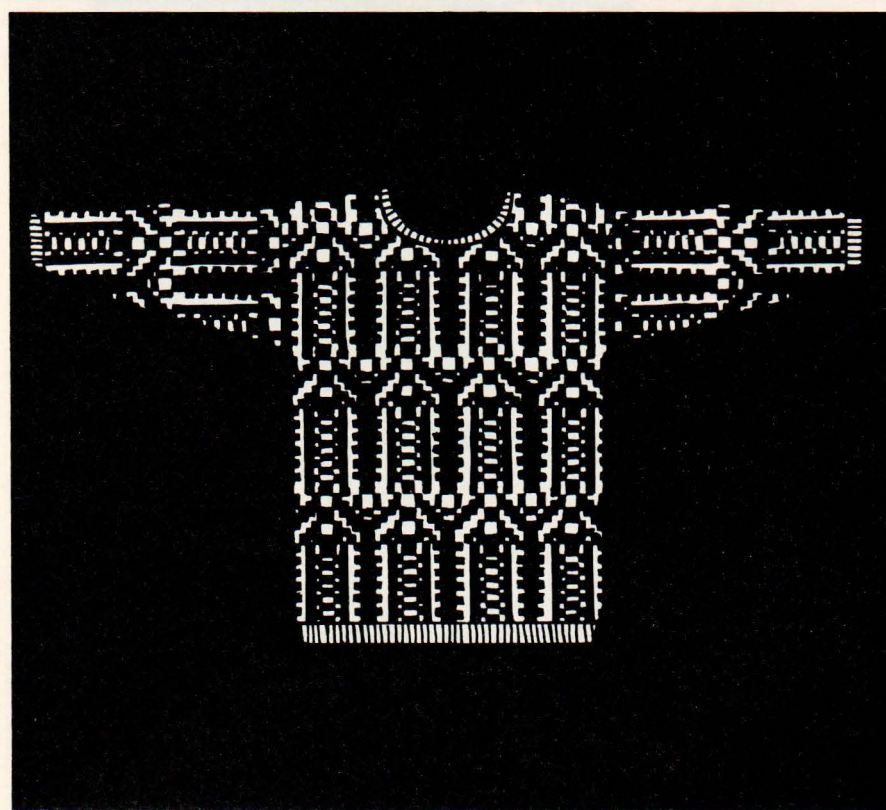
PUNCHCARD 2 – Swatch 2



GEOMETRIC GALLERY

By Jane Huntingford

Jane's exclusive collection of fabric designs continues this month with more creative ideas for short float Fair Isle patterns and borders using geometric inspiration.



'VALLETTA'

The name for this design is very apt. My parents had been on holiday to the island of Malta and wanted to bring a present back for me. They had almost given up hope of finding a suitable gift until they visited 'Valletta', the capital city of Malta, famous for its beautiful architecture. One special feature of the buildings is the abundance of balconies which can only be described as 'typically Maltese'. My interest has always centred around architecture, so my parents instantly knew that the large poster they had discovered, depicting an interesting arrangement of buildings and balconies, would appeal to me as a source of inspiration for future designs!

DESIGN IDEAS

'Valletta' is an all-over geometric pattern suitable for 12 and 24 stitch punchcard and electronic machines. I have also designed a border to complement the main pattern and this can be used alone, in bands, or as an all-over pattern.

The design is suitable for all the family and, as usual, the floats are short. I chose bright colours and based them on the green paint which is commonly used to decorate the balconies in contrast to the



yellow of the local stone, which is mined on Malta and used in the construction of the majority of the buildings.

For glamorous evening wear I feel that it is a good idea to tone down the yellow – gold metallic yarn, such as Twilleys Goldfingering, is the ideal substitute. By experimenting with various yarns and colourways 'Valletta' can look feminine

or masculine, bold or subtle, according to your own taste.

Sample 1

(Punchcard and Electronic Machines)

'Valletta' design used as an all-over pattern.

Cotton 4 ply (yellow background/green contrast).

Sample 2

(Punchcard and Electronic Machines)

'Valletta' border design repeated once.

Cotton 4 ply (yellow background/green contrast).

Sample 3

(Punchcard and Electronic Machines)

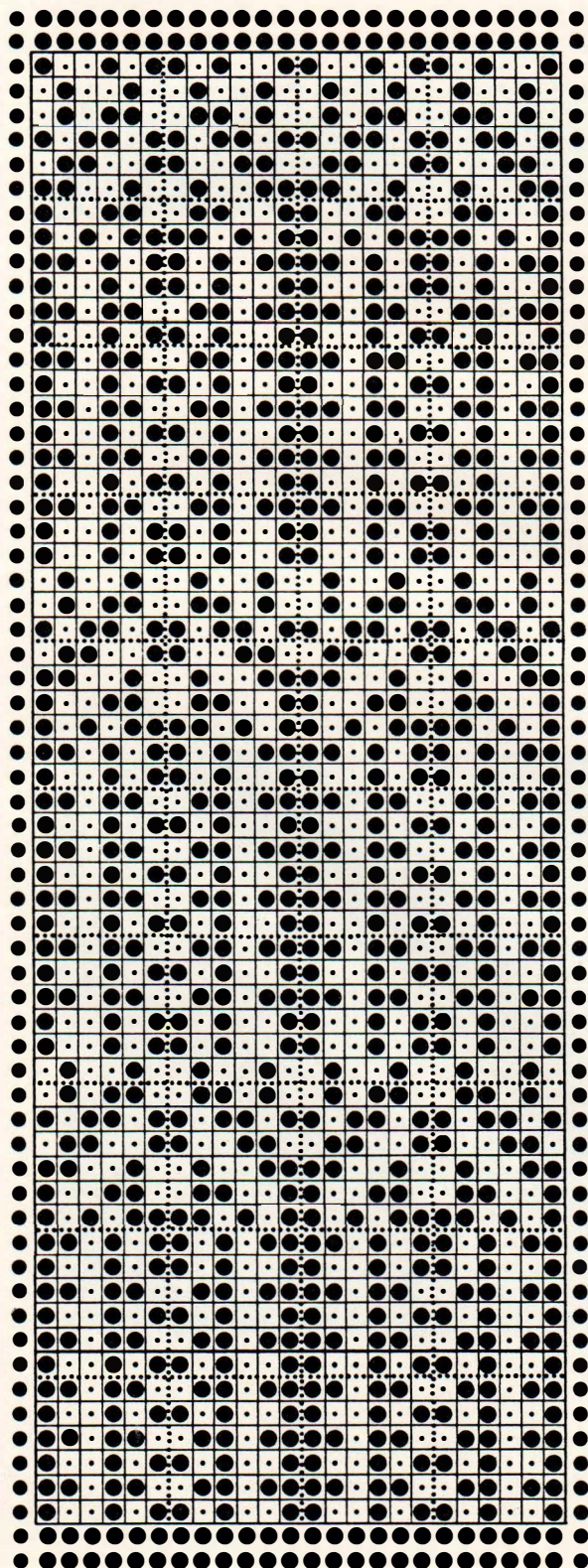
'Valletta' design knitted as an all-over pattern using the DOUBLE LENGTH pattern variation facility. (Punchcard machines with this facility can be set to knit every row twice.) Cotton 4 ply (green background). Goldfingering (contrast).

Sample 4

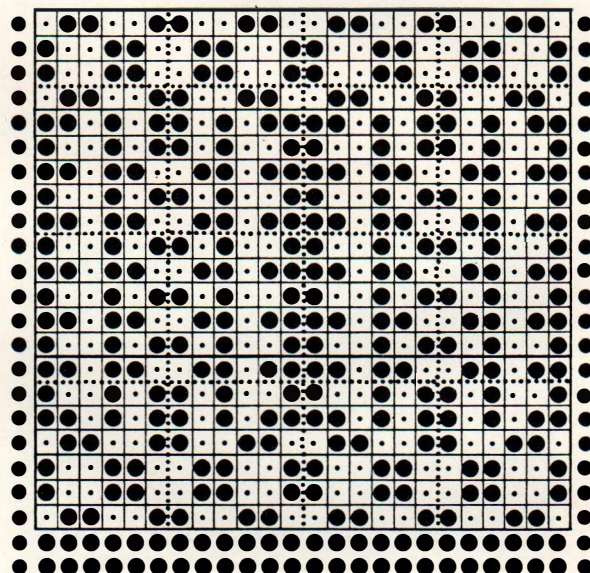
(Electronic Machines)

'Valletta' design knitted as an all-over pattern using the REFLECTION pattern variation facility. Yarn as above (green background/gold contrast).

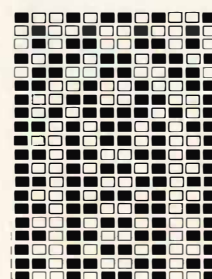
Punchcard All-over Pattern



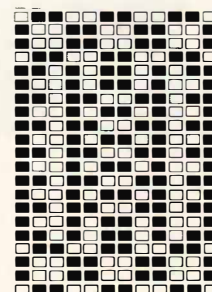
Punchcard Border Pattern



Electronic All-over Pattern



Electronic Border Pattern



TAGS

With wrong side of tail cord facing, hook up side edge on to 3 Ns according to placement described below. Set carriage for stockinet and knit 6 rows. Cast off leaving a long end.

Placement of tags:

Col 2 (emerald) tail cord:

Use Col 4 (natural) for tags. Place tags so that they are opposite each other at each end of the cord. Place two other 'sets' of tags between the ends tags.

Col 3 (red) tail cord:

Use Col 2 (emerald) for tags. Place as for Col 2 tail cord.

Col 4 (natural) tail cord:

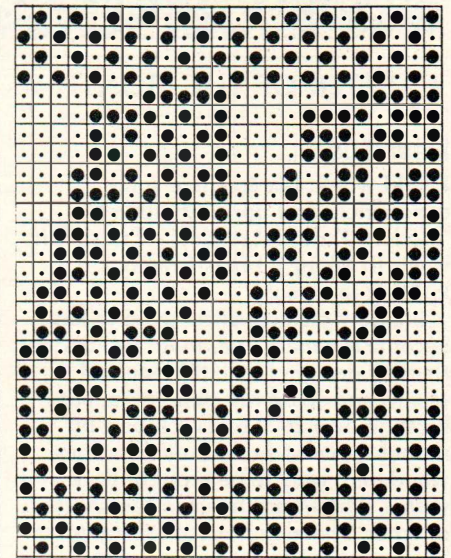
Use Col 3 (red) for tags. Place tags so that

they are opposite each other at both ends of the cord and at the centre.

Layout of kites and cords:

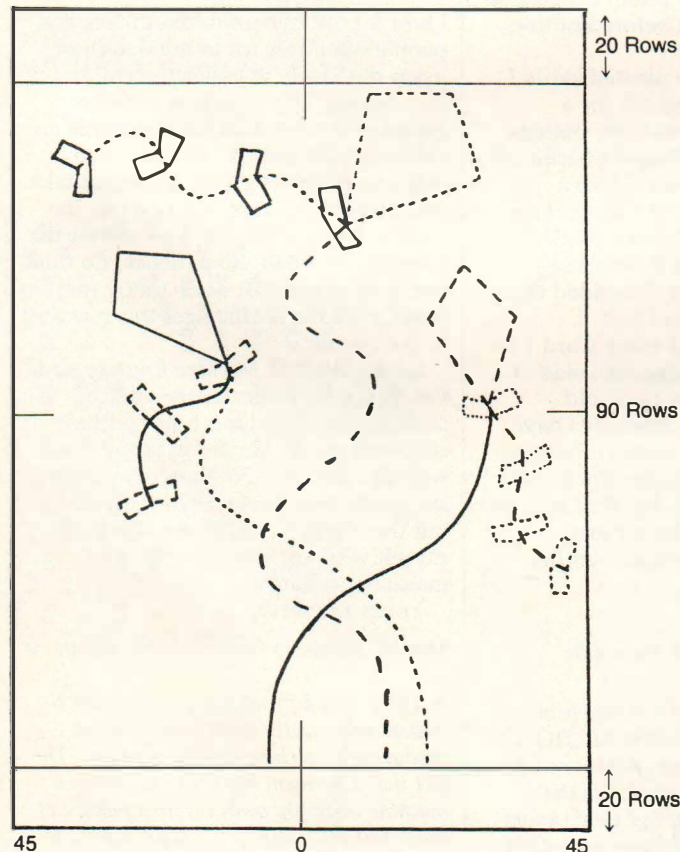
Arrange as illustrated in Diagram 1. Using the long ends of the cords and work running stitch down the centre of each cord to attach it to the main fabric. Sew neatly around the edge of each kite shape. Use yarn ends to catch down the tags into position if required. Pull all other ends through to wrong side and sew in. Give a final light steam.

Angie is available to give talks to knitting clubs. For more information please telephone her on 0293 523805.



PUNCHCARD 3 - Swatch 3

Diagram 1



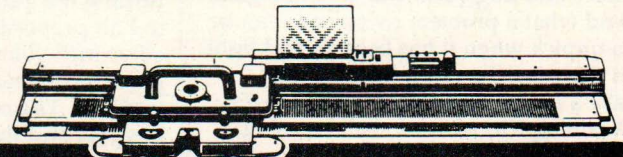
— Natural
 - - - Red
 . . . Emerald

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LETTERS, HINTS & TIPS

★ LETTER OF THE MONTH ★

Dear Sue,

I feel I would like to share some experiences and tips with other 'Modern Knitting' readers – I'm sure it is worth taking a break from my knitting to do so!

Shadow pleated skirts seem to have become my main line, more by accident than by design. I love the finished result, and so do my customers, but knitting over 2000 rows can be a bit monotonous and often my mind has wandered, only to be brought back with a start when the yarn has knotted, or when I have knitted too many rows! My husband bought me a wall clock for Christmas so I have placed it just where my eye catches sight of the top of the yarn mast as I look up – this is a sure way of checking that all is well with the yarn supply!

Knitting at a slow speed, so as not to entice the yarns into a tangle, I find I can knit 100 rows in five minutes – if there are a few seconds to spare I rest my arm before continuing. With my left hand poised, I 'e' wrap the first stitch as soon as the carriage has passed it and I am then ready to return the carriage without having to stop. Even on the row that the carriage enters the YC6 to change yarn, I still 'e' wrap. This way, there are no ugly lengths of yarn showing when the skirt is finished. I also make myself 'landmarks' i.e. 500 rows = $\frac{1}{4}$ way, 1000 rows = $\frac{1}{2}$ way and so on. I place markers at each 'landmark'. Psychologically it helps!

Another tip I developed only recently – to avoid all those hundreds of rows from lying on the floor where shoes and dog's feet can get entangled. And what a problem nylon cord can be to unpick when it has been pulled tight in this way! To avoid the problem, I take a length of dowel from my In-Ex Steaming Kit, which I shall be using later, and wind the knitted fabric around it, encasing all the loose ends and the nylon cord. Every 200 or 300 rows, I wind it up again. Putting two pieces of half inch wide elastic around the ribber and covers, I then thread the dowel through and push the whole roll of fabric under the ribber so that the claw weights don't catch. When I've finished knitting, I remove the dowel from the elastic, hold it at both ends and, miraculously, the fabric unrolls in seconds, ready for me to pick up the stitches from that first row – and all the end stitches are nice and loose, so I can easily remove the cord!

Yet another tip I discovered recently – I was using Bramwell Hobby in Strawberry and wanted to wind some

off the cone to make a second ball. Having done that, I threaded up the two yarn ends together through the tension mast. As I knitted – taking the rewound ball from the centre – the two yarns knotted and twisted continually. Having wasted no end of time trying to unravel the mess I eventually decided to try using the yarn end from the outside of the rewound ball instead of from the middle. And it worked! No more tangles. Not being a mathematician I came upon this result by accident. My husband's explanation was that initially I had twisted the yarn in one direction in the rewinding and twisted it again by taking it from the centre of the ball. However, by taking it from the outside of the rewound ball, I was twisting it in the opposite direction! Does this make sense? – Anyway, it worked!

Knitting shadow pleated skirts in two contrasting colours can result in the lighter colour showing through at the yoke. To cover this unsightly line, I knit 12 rows in stockinet at tension 3 or 4 and work a picot edge. I then backstitch this piece along the join edge. Another way to achieve the same effect is to knit a pleat before knitting the yoke.

Most of the shadow pleated skirts I knit are for people who ask for a basque (yoke). I followed one pattern which suggested knitting the basque in a tuck stitch pattern (to achieve a suitable and firm fabric to support the weight of the skirt), but this particular pattern was tedious as it involved turning the work twice. I decided to try the single bed version of half fisherman's rib instead using Card 1 on the tuck setting, with the purl side of the fabric on the inside (to avoid turning the garment). One does have to knit proportionally more rows to get a five inch yoke depth (the other tuck pattern had less rows), but that was no problem. The results were most pleasing and the piece took half the time to knit!

Yours sincerely,

Margaret Corteen, Great Yarmouth

● Margaret's long list of tips and helpful ideas earn her a FREE SUBSCRIPTION to *Modern Machine Knitting*. We haven't had time to test Margaret's solution to the twisted yarn problem yet, but we do know another way to avoid the problem, and one which definitely works – instead of threading the two yarn ends together, thread them up as individual yarns, taking each one through separate eyelets, tension discs and wire springs on the mast and tension arm. Only join them together through the yarn feeder, where they knit as one yarn end with no tangles!

Dear Sue,

What on earth is all the fuss about 'V' necks? Up until now I've been terrified about attempting to knit one but, last week, I took my courage in both hands and my husband is now sporting one of your designs with a faultless 'V' neckline.

So, what is the secret? Simple. All you do is follow the instructions in 'Modern Machine Knitting' i.e. knit two neckbands; join the back seam; mark the 'V' opening with a pin so that you can place the bands around the neck equally in the usual way and then mitre the front of the bands!

Another dreaded myth (like curly welts) exploded! I'm feeling very pleased with myself. My tip? Read the instructions! On this smug note I think I had better thank you again, retire and take cover!

Yours sincerely,

Mrs M. Dixon, Middle Rasen, Lincs

Dear Sue,

I knit for my two granddaughters and people often remark to my daughter upon the lovely woollies the children are wearing. My daughter usually explains to them that her mother is an avid machine knitter, to which they often respond 'Oh well, it doesn't take her long then' – just as if one put the wool to the machine and off comes the sweater – no skill; no patience; no time consuming work! It does annoy me! Do other machine knitters get this reaction to their work.

I enjoy *Modern Machine Knitting* and I'm glad your patterns are catering mostly for manual machines – I have a standard gauge punchcard model as well as a chunky. So many magazines are going over to electronics these days but there must be a lot of knitters like myself who are staying with the manual machines.

Yours sincerely,

Mrs M. Hawken, Plymstock, Plymouth

● Often it is difficult for a non-knitter to understand exactly what is involved in producing a machine knitted garment. The fact that a garment has been knitted on a machine instantly conjures up a picture of quick and automatic production, where the carriage zips back and forth across each row at some incredible speed! As we knitters know, this in itself would be a recipe for disaster!

However, you cannot really blame people for their imaginations! How could they know about the hours spent planning the garment; choosing the pattern and yarn; deciding on the sizing; knitting the tension

Another illusion which is quite common, even amongst some machine knitters, is the way in which 'electronic' machines function. Many people still imagine that the word 'electronic' means the machine will automatically do everything for you, which is another case of imagining that once threaded up with the yarn, the machine sets off and does its own thing and suddenly, hey presto, a garment is produced! This is, of course, not the case at all. The electronic machine is a wonderful piece of equipment, but it cannot cast stitches on and off on its own, nor can it magically produce shaped pieces of knitwear without operator input – the machine still requires the knitter to perform all the basic techniques in exactly

The designs in each issue of 'Modern Machine Knitting' are selected with all knitters in mind. We cannot please everybody, but the majority of designs can be knitted on most 24 stitch punchcard and electronic models and we do try to include, whenever possible, designs for the double knitting and chunky machines. We also feel that the electronic owners should not miss

'LETTER OF THE MONTH'

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29

BEADED EVENING CARDIGAN

This unusual cardigan has been embellished with gold beads, simple decorative crochet borders and hand-made buttons. Wear it with your little black dress for a really stunning evening outfit.

For standard gauge machines.

SIZES:

To fit 86-91 (96-101, 106-112) cms, 34-36 (38-40, 42-44) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

Twilleys Secco.

Col 1 (Pale Straw) – 700 (750, 800) grms. 5 buttons.

Gold beads – available from B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QG. Bead transfer tool – available from B. Hague & Co. Ltd., 45 Mile End Road, Colwick, Nottinghamshire NG4 2DW.

TENSION:

Stocking Stitch – 28 sts and 40 rows to 10 cms. TD at approx 9 (MT).

PATTERN NOTE:

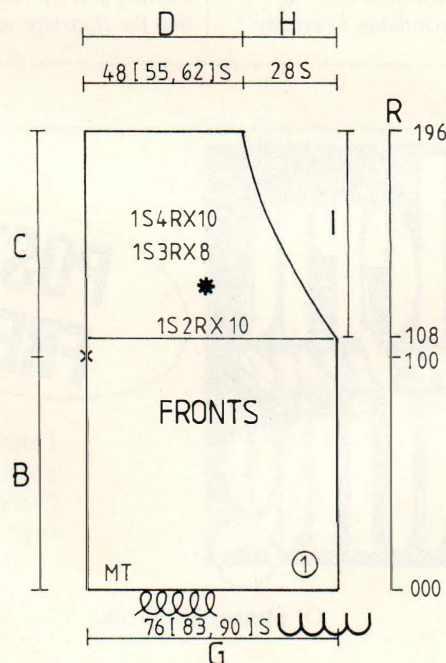
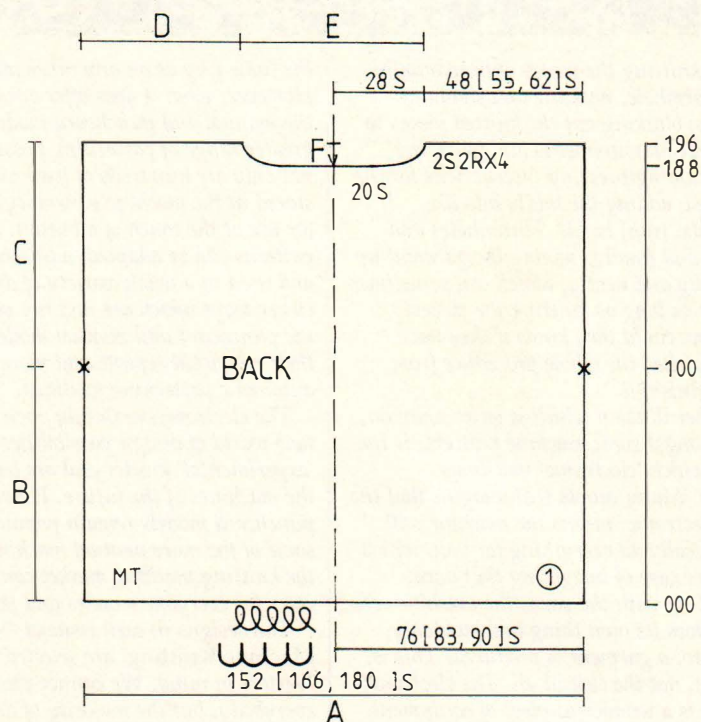
Stocking Stitch with Beads.

Beading on Fronts – following chart, hang a bead on 34th st from centre 0. K 3 rows.

Hang a bead on 32nd and 36th sts. K 3 rows etc.

If you have any problems locating Twilleys Secco, please write to the address below for local stockists and mail order information. Please quote this issue of *Modern Machine Knitting*.

Twilleys of Stamford
Roman Mill
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Lincs PE9 1BS



BACK

Push 76 (83, 90) Ns at left and right of centre 0 to WP. 152 (166, 180) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using col 1, cast on by hand. Push Ns to UWP. Set RC at 000. K to row 100. Place marker at each end. K to row 188.

Shape Back Neck

Shape as shown on diagram to row 196. Cast off rem 48 (55, 62) sts. K left part as for right part.

LEFT FRONT

Push 76 (83, 90) Ns at left of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using col 1, cast on by hand. Push Ns to UWP. Set RC at 000. K to row 100. Place marker at left edge. K to row 108.

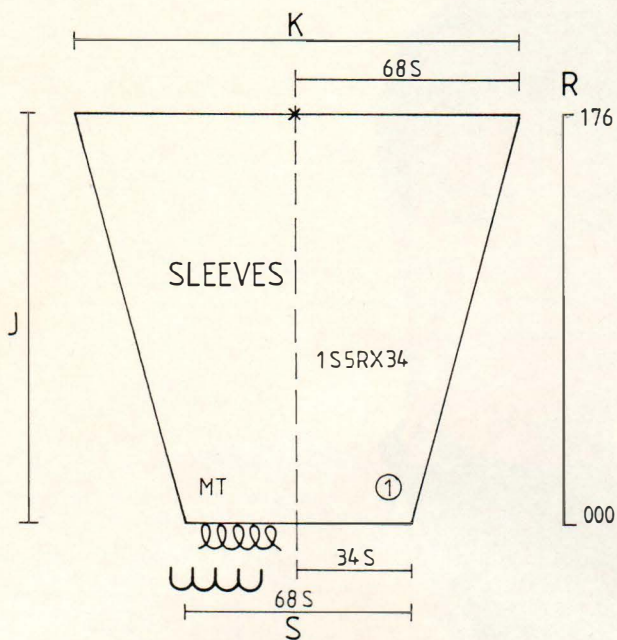
Shape Front Edge

Cont in bead patt from chart and shape as shown on diagram to row 196. Cast off rem 48 (55, 62) sts.



Pattern 1

◀30


$$A = 54 [59, 64] \text{ CM}$$

B = 25 CM

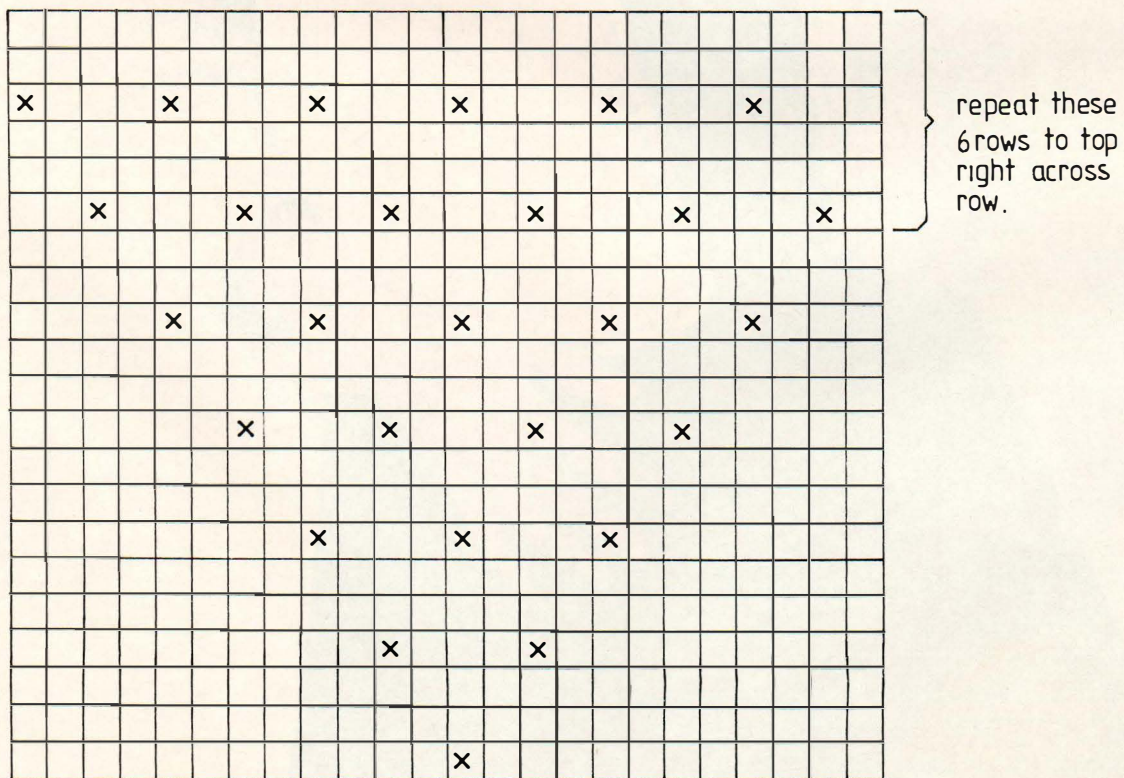
$$C = 24 \text{ CM}$$
$$D = 17 [19.5, 22] \text{ CM}$$
$$E = 20 \text{ CM}$$
$$F = 2 \text{ CM}$$
$$G = 27 [29.5, 32] \text{ CM}$$
$$H = 10 \text{ CM}$$

$l = 22 \text{ CM}$

$J = 44 \text{ CM}$

$$K = 48 \text{ CM}$$

BEADING CHART



34th stitch left or right 0

RIGHT FRONT

K as for left front but in reverse.

SLEEVES

Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using col 1, cast on by hand. Push Ns to UWP. Set RC at 000. Shape as shown on diagram. 136 sts. K to row 176. Mark centre with WY. Cast off.

TO MAKE UP

Pin out to size and steam carefully. Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Using col 1, crochet along front, back and lower edges as follows:

1st and 2nd Rows

1 ch, work dc around neck, front and lower edges continuously, ss to 1st st, 1 ch, turn.

3rd Row

At corner points work 1 dtr, 2 ch (3 times) into same st.

4th Row

1 ch, work 3 dc into every ch space. Fasten off.

Using col 1, crochet sleeve edges as above.

Buttons

Using col 1, work 5 ch, join with a ss, 3 ch.

1st Round

Work 9 tr into ring join with a ss, 3 ch.

2nd Round

Work 9 tr into previous row, join with a ss. Fasten off (leave an end).

This should form a small cup shape.

Stuff cup with small amount of the same yarn, then using fastening off end gather up top tightly. Give garment final light steam. Sew buttons into position.

KEY FOR CROCHET ABBREVIATIONS

ch	=	chain
ss	=	slip stitch
dc	=	double crochet
tr	=	treble
dtr	=	double treble

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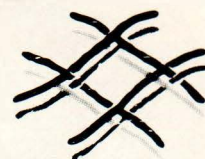
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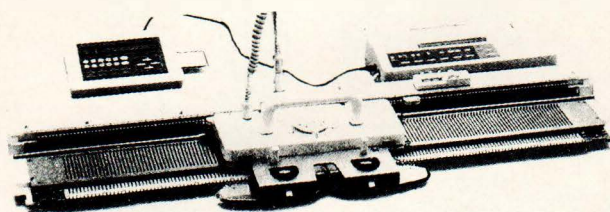


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This pretty punch lace suit uses a soft shiny yarn which emphasises the delicate lace patterning on the sweater front and skirt hem. Tiny crochet flowers add detail to the lace panel, making this a super summer outfit to add to your wardrobe.

Having chosen a suitable yarn, either knit your own tension swatch and use your knit contour with the block measurements given or follow the written instructions by achieving the same stitch and row tensions.

SIZES:

To fit 81-86 (91-96) cms, 32-34 (36-38) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

Col 1 (Yellow) – 500 (650) grms
(light weight yarn).

Col 2 (Cream) – 250 (350) grms (very fine Acrylic yarn).

Elastic to fit waist.

TENSIONS:

Punch Lace without Pattern – 28 sts and 38

rows to 10 cms. TD at approx 8 (MT).

1 x 1 Rib – 50 rows to 10 cms. TDs at approx MT-5.

PATTERN NOTE:

PATTERN NOTE:
Punch Lace Patterns A and B – see charts.

Punch Lace Pattern A – Needle 1 cam

between Ns 28 and 29 at left of centre 0.

Left point cam between Ns 28 and 29 at left

of centre 0. Right point cam between Ns 27

and 28 at right of centre 0.

Punch Lace Pattern B – Needle 1 cam

between Ns 88 and 89 at left of centre 0.

Left point cam between Ns 88 and 89 at left

of centre 0. Right point cam between Ns 64

and 65 at left of centre 0.

Both Patterns – Buttons 1 (left) and 2 (left

for SK580 and SK840 machines, right for

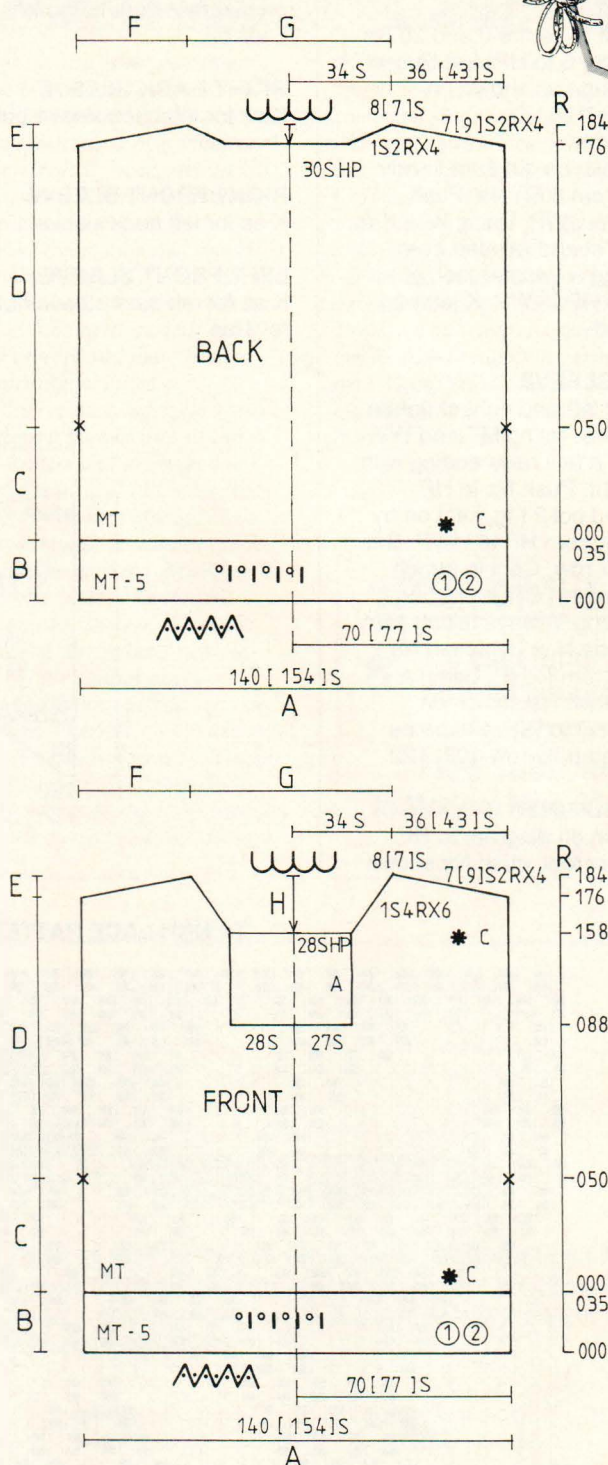
550 and 560 machines). Col 1 in feeder 1,

col 2 in feeder 2.

Punch Lace without Pattern C.

Knit without a card. Set carriage for punch

lace. Col 1 in feeder 1, col 2 in feeder 2.



With ribber in position and carriage at left, set machine for 1 × 1 rib. Push 70 (77) Ns at left and right of centre 0 to WP. 140 (154) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 × 1 rib. Using col 1 and col 2 tog, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 × 1 rib knitting. Set RC at 000. Using MT-5, K 35 rows. Transfer sts to knitter. Set RC at 000. Using MT, cont in punch lace without pattern C, K to row 50. Place marker at each end. K to row 176.

Shape Back Neck and Shoulders
Push Ns at left of centre 0 and 30 Ns at right of centre 0 to HP. Set Russel levers to I. Shape as shown on diagram to row 184. Cast off rem 8 (7) sts. Push centre 60 Ns to UWP. Using WY, K a few rows in st st and release from machine. Using a transfer tool, push Ns at left from HP to WP. K left part as for right part.

K as for back to row 88. Cont in punch lace patt A. K to row 158. Cont in punch lace without pattern C.

Shape Neck

Push Ns at left of centre 0 and 28 Ns at right of centre 0 to HP. Set Russel levers to I. Shape as shown on diagram to row 176.

Shape Shoulder

Shape as shown on diagram to row 184. Cast off rem 8 (7) sts. Push centre 56 Ns to UWP. Using WY, K a few rows in st st and release from machine. Using a transfer tool, push Ns at left from HP to WP. K left part as for right part.

LEFT BACK SLEEVE

Push 59 Ns at left and right of centre 0 to WP. 118 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using col 1 and col 2 tog, cast on by hand. Push Ns from HP to UWP. Set RC at 000. K 1 row. Cont in punch lace without pattern C. Set carriage for partial knitting. Always taking yarn round first inside N in HP, push Ns shown on diagram to HP. Using a transfer tool, push Ns shown on diagram from HP to WP. Shape as shown on diagram to row 103. 122 sts.

Shape Upper Sleeve

Push Ns shown on diagram to HP. Using a transfer tool, push Ns shown

on diagram from HP to WP. RC 126. Cast off.

RIGHT BACK SLEEVE

K as for left back sleeve but in reverse.

RIGHT FRONT SLEEVE

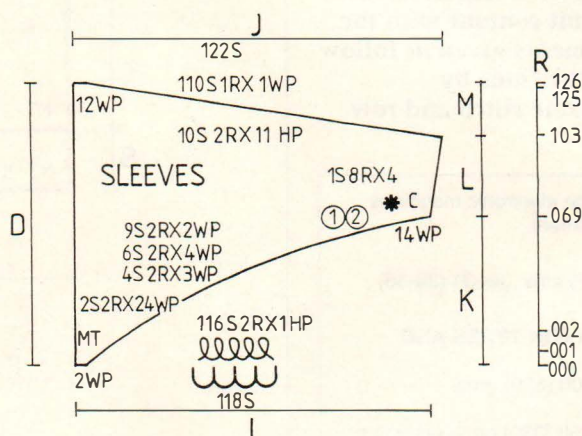
K as for left back sleeve.

LEFT FRONT SLEEVE

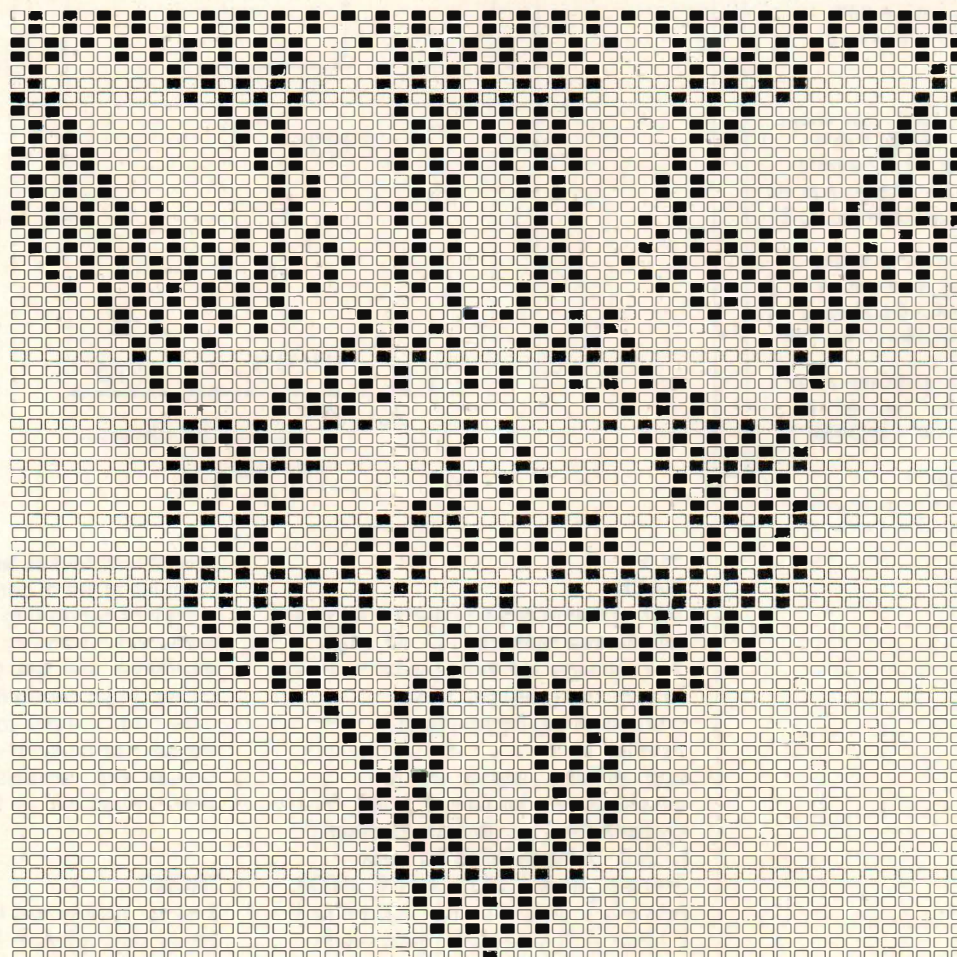
K as for left back sleeve but in reverse.

TO MAKE UP

Pin out to size and steam carefully. Join shoulder and upper sleeve seams. Set in sleeves between markers. Join side and sleeve seams. Using col 1 and col 2 tog, work 2 rows of DC around neck and sleeve edges. Using 2 strands of col 2, work crochet outline of punch lace patt (Fig. 1 and 2). Using 2 strands of col 2, crochet 5 flowers as in Fig. 3 and attach to positions shown on Fig. 1. Give final light steam.



PUNCH LACE PATTERN A



SKIRT

MAIN PART

Push 90 Ns at left and right of centre 0 to WP. 180 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using col 1 and col 2 tog, K 1 row. * Set RC at 000. Cont in punch lace patt B. K to row 29. Set carriage for partial knitting. Always taking yarn round first inside N in HP, push Ns shown on diagram to HP. Using a transfer tool, push Ns shown on diagram from HP to WP. Push Ns shown on diagram to HP. Using a transfer tool, push Ns shown from HP to WP. RC 96*. Rep from * to * 9 (10) times more. Using WY, K a few rows in st st and release from machine.

WAISTBAND (KNIT 2)

WAISTBAND (KNIT 2)
Push 96 (110) Ns to WP. With wrong side facing, pick up sts from half of waist edge and place on to Ns. Set RC at 000. Using MT, cont in punch lace without pattern C. K to row 23. Cast off.

TO MAKE UP

Pin out to size and steam carefully. Graft skirt seam. Join waistband seams. Fold waistband in half to inside and catch down, leaving an opening. Insert elastic and join ends. Using 2 strands of col 2, work crochet outline to punch lace patt (Fig. 2).

PUNCH LACE PATTERN B

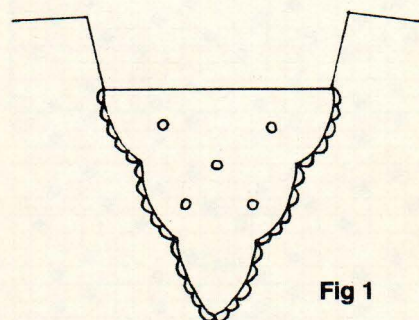
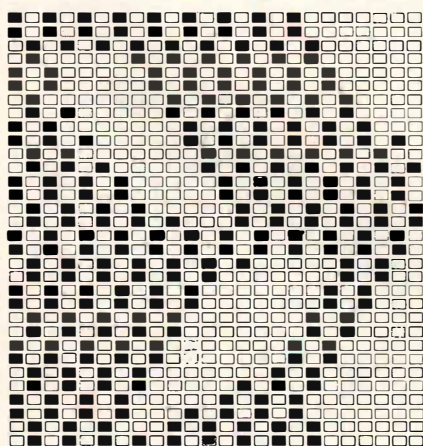
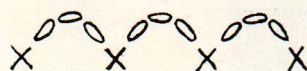


Fig 1

- = Position to secure flowers



X = Double Crochet

 = Chain

Fig 2

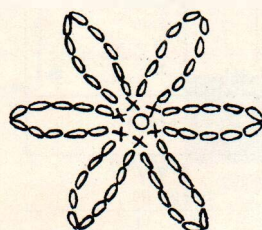
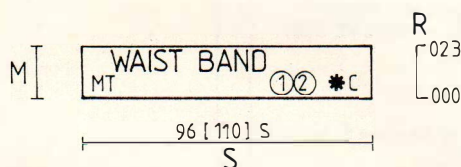
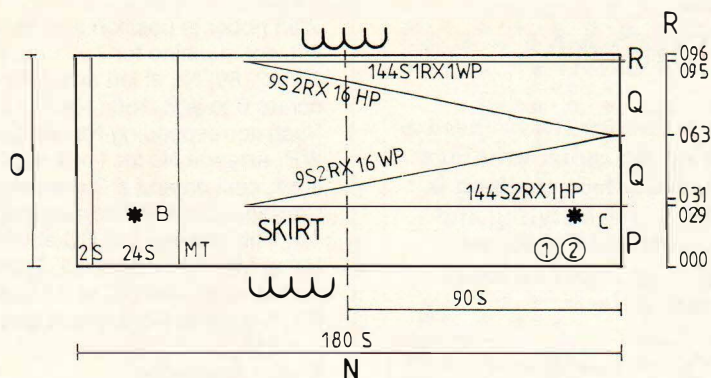


Fig 3



- A = 50 [55] CM
B = 7 CM
C = 13 CM
D = 33 CM
E = 2 CM
F = 13 [15.5] CM
G = 24 CM
H = 6.5 CM
I = 42 CM
J = 43.5 CM
K = 18 CM
L = 9 CM
M = 6 CM
N = 64 CM
O = 25 CM
P = 7.75 CM
Q = 8.5 CM
R = 0.25 CM
S = 34 [39] CM

LACE CARDIGAN

Summer dresses always need a cover up for cooler evenings and a pretty lace cardigan is just the job. 'V' neck styling and soft, gathered sleeves make an attractive change from the usual drop shoulder styles.

For standard gauge punchcard and electronic machines with ribbing attachment and lace carriage.

SIZES:

To fit 96-101 (106-112, 117-122) cms,
38-40 (42-44, 46-48) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

Forsell's Shamal 4 ply.
Col 1 (Llama or Seamist) – 315 (340, 370) grms.
7 buttons.

TENSION:

Lace Pattern – 25 sts and 42 rows to 10 cms. TD at approx 6 (MT).

PATTERN NOTE:

Lace Pattern – see charts (card 396A from set 63 or basic lace card 1).

If you have any problems locating Forsell Shamal 4 ply, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

T Forsell & Son Ltd
Blaby Road
South Wigston
Leicester LE8 2SG

BACK

With ribber in position and carriage at left, set machine for 1 x 1 rib. Push 75 (82, 89) Ns at left and right of centre 0 to WP. 150 (164, 178) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 x 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT – 4, K 37 rows. Transfer sts to knitter. Set RC at 000. Using MT, K 2 rows. Cont in lace patt, K to row 110.

Shape Armholes

Shape as shown on diagram. 106

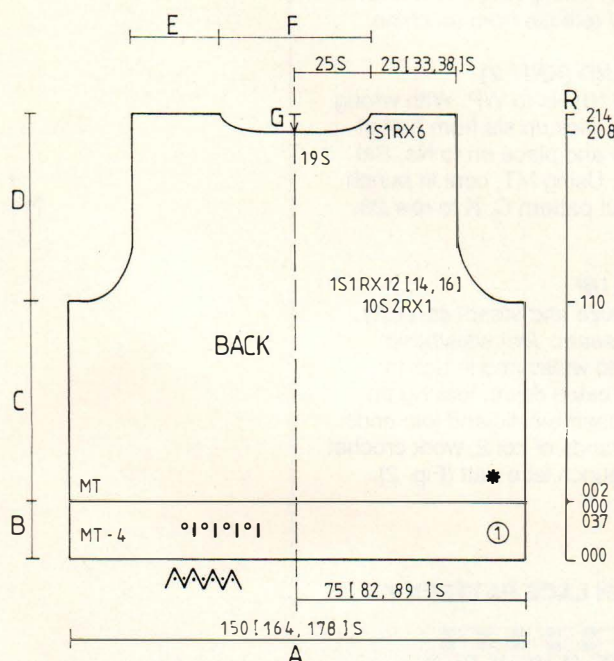
(116, 126) sts. K to row 208.

Shape Back Neck

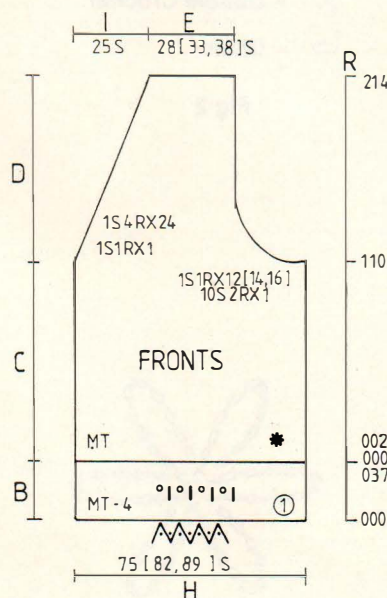
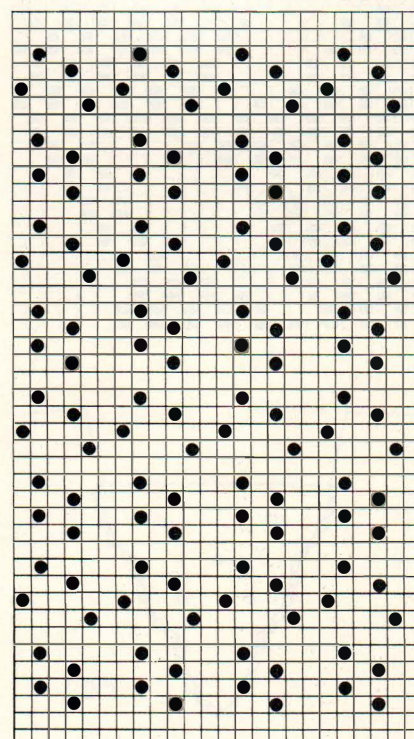
Note position in patt. Shape as shown on diagram to row 214. Cast off rem 28 (33, 38) sts. Keeping patt correct, K left part as for right part.

RIGHT FRONT

With ribber in position and carriage at left, set machine for 1 x 1 rib. Push 75 (82, 89) Ns at right of centre 0 to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 1 x 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set



LACE PUNCHCARD CHART





carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 4, K 37 rows. Transfer sts to knitter. Set RC at 000. Using MT, K 2 rows. Cont in lace patt, K to row 110.

Shape Armhole and Front Edge
Shape as shown on diagram to row 214. Cast off rem 28 (33, 38) sts.

LEFT FRONT

K as for right front but in reverse.

SLEEVES

Push 47 Ns at left and right of centre 0 to WP. 94 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using col 1, K 2 rows. Cont in lace

patt and shape as shown on diagram to row 104. 130 (136, 140) sts.

Shape Top

Shape as shown on diagram to row 212. Cast off rem 78 (80, 80) sts.

CUFFS

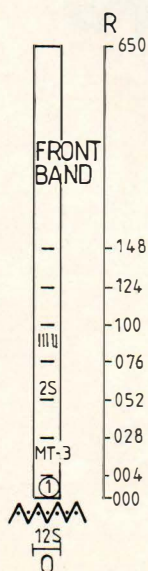
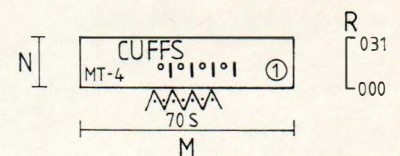
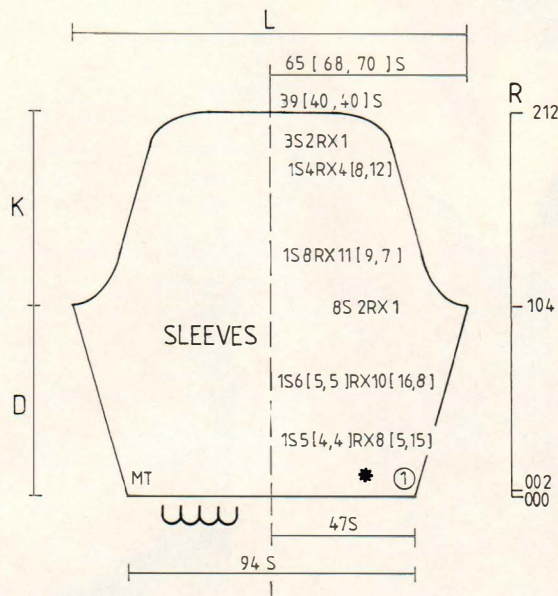
With ribber in position and carriage at left, set machine for 1 x 1 rib. Using col 1, cast on 70 sts in 1 x 1 rib. K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 4, K 31 rows. Transfer sts to knitter. With wrong side of sleeve facing, pick up sts from below WY and place on to Ns gathering evenly. K 1 row. Cast off.

FRONT BAND

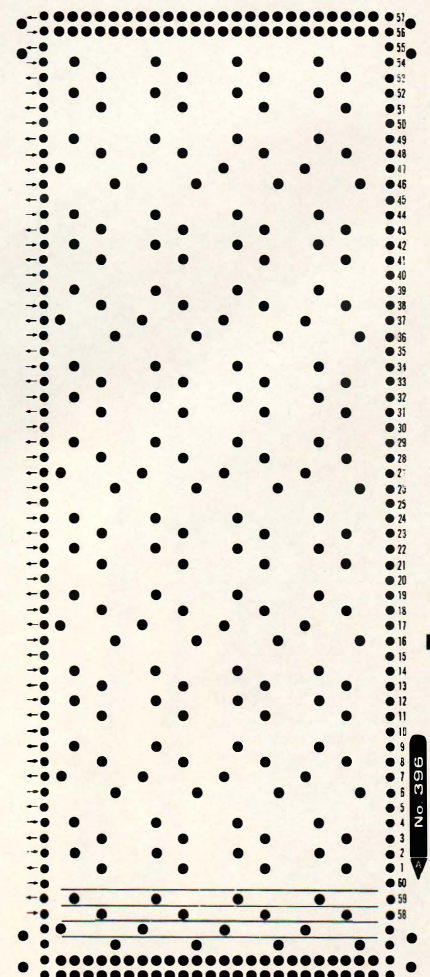
With ribber in position and carriage at left, set machine for double rib. Push 12 Ns on each bed to WP for double rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Set RC at 000. Using MT - 3, make a double eyelet buttonhole over centre 2 Ns on each bed on rows shown on diagram. K to row 650. Transfer sts to knitter. Cast off.

TO MAKE UP

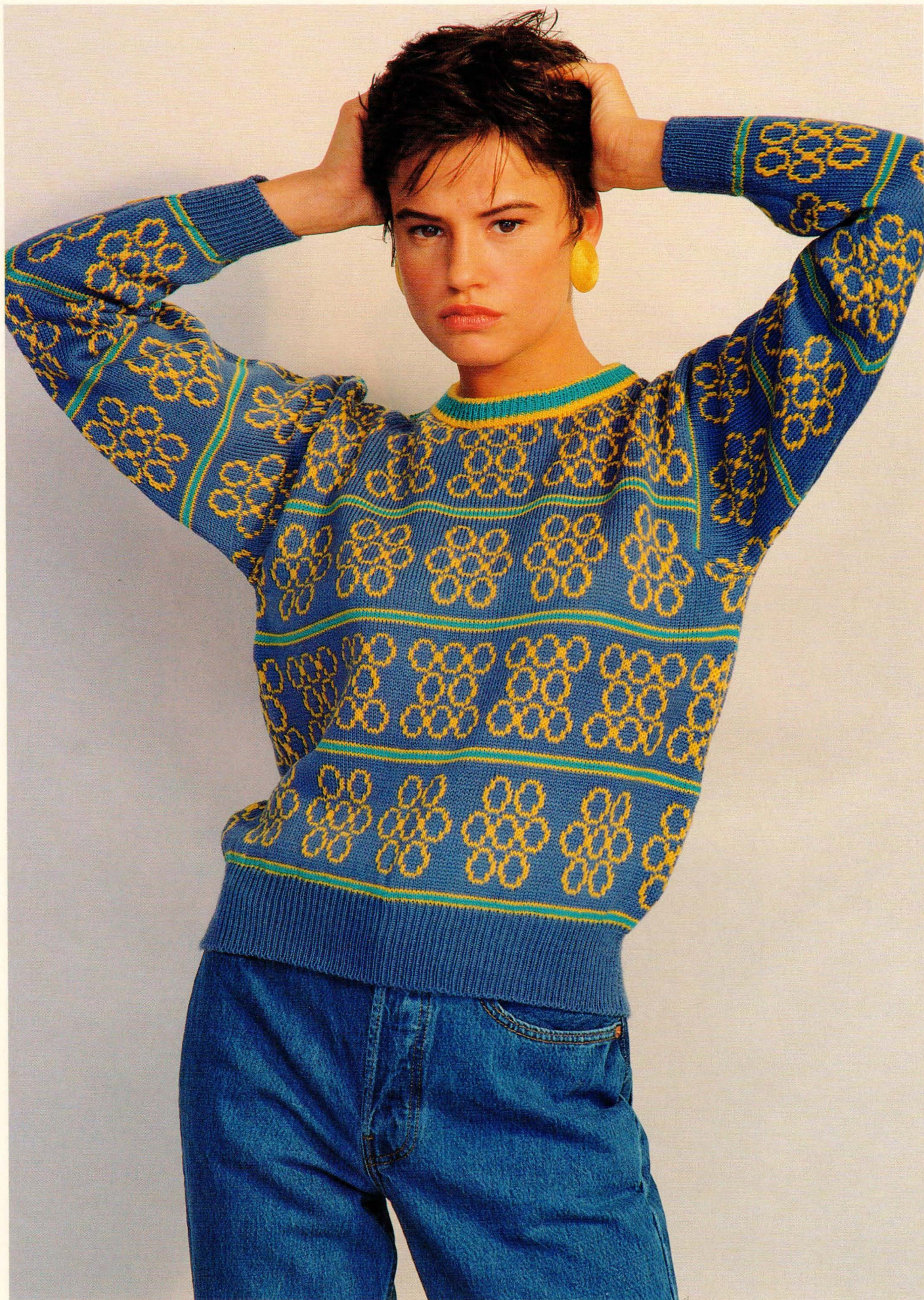
Pin out to size and steam carefully. Join shoulder, side and sleeve seams. Set in sleeves gathering tops. Sew front band into position. Sew on buttons. Give final light steam.



- A = 60 [65.5, 71] CM
- B = 7.5 CM
- C = 26 CM
- D = 24.5 CM
- E = 11 [13, 15] CM
- F = 20 CM
- G = 1.5 CM
- H = 30 [32.75, 35.5] CM
- I = 10 CM
- J = 37.5 CM
- K = 25.5 CM
- L = 52 [54, 56] CM
- M = 28 CM
- N = 6.5 CM
- O = 3.5 CM







43

SLEEVES

With ribber in position and carriage at left, set machine for 1 x 1 rib. Push 34 (36, 38) Ns at left and right of centre 0 to WP. 68 (72, 76) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 x 1 rib. Using col 1, cast on and K 3 circular rows.

Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 5, K 29 rows. Transfer sts to knitter. Set RC at 000. Cont in patt given in pattern note and shape as shown on diagram. 134 (140, 146) sts. K to row 134 (140, 146). Place marker at each end.

Shape Top

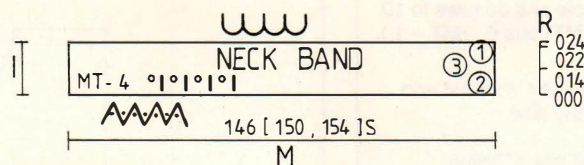
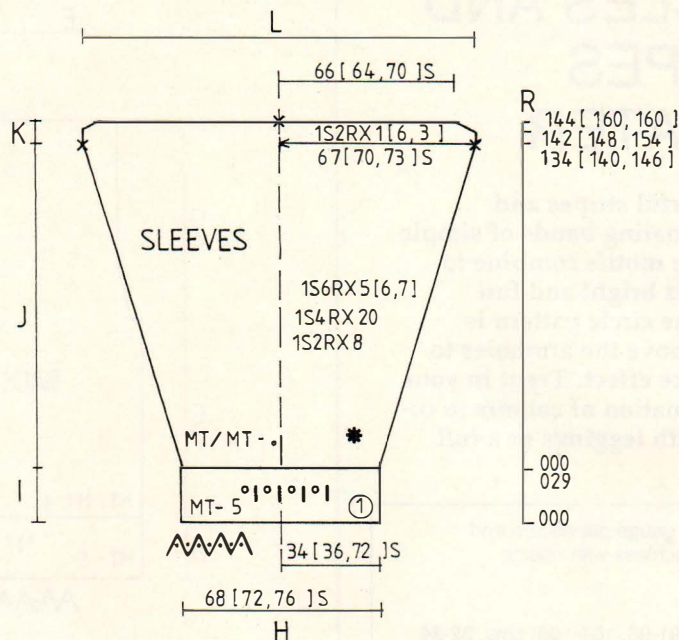
K to row 142 (148, 154). Shape as shown on diagram to row 144 (160, 160). Mark centre with WY. Cast off rem 132 (128, 140) sts.

NECKBAND

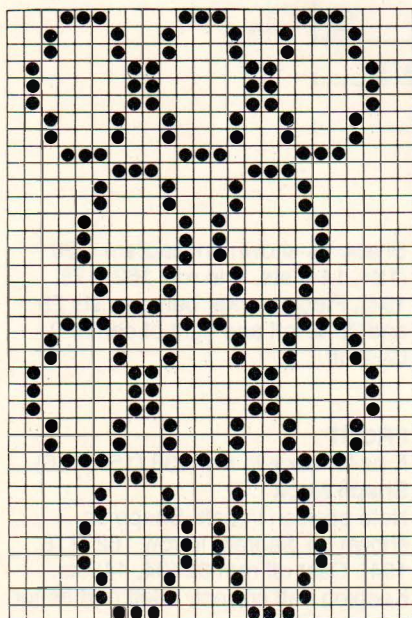
With ribber in position and carriage at left, set machine for 1 x 1 rib. Using col 2, cast on 146 (150, 154) sts in 1 x 1 rib. K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 4, K 14 rows. Using col 3, K 8 rows. Using col 2, K 2 rows. Transfer sts to knitter. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO MAKE UP

Pin out to size and steam carefully. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Backstitch neckband into position and join centre back neck seam. Fold in half to inside and catch down. Give final light steam.



PUNCHCARD CHART 1 (sizes 1 & 2)

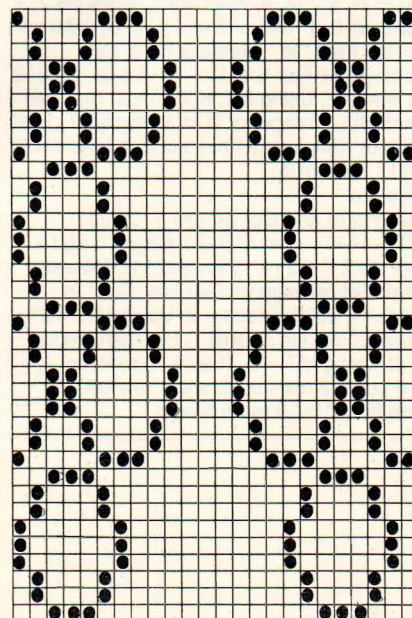


A = 46 [51, 55.5] CM	I = 6 CM
B = 7 CM	J = 38 [40, 41.5] CM
C = 23 [26.5, 30] CM	K = 2.5 [5.5, 4] CM
D = 23 [24, 25] CM	L = 46 [48, 50] CM
E = 11 [11.75, 15.25] CM	M = 50 [51.5, 53] CM
F = 19 CM	
G = 7 [7.5, 8] CM	
H = 23 [24.5, 26] CM	

If you have any problems locating King Cole Anti-Tickle 4 ply wool, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

King Cole Ltd
Merrie Mills
Old Souls Way
Bingley
West Yorkshire BD16 2AX

PUNCHCARD CHART 2 (size 3)



FLOWER PANEL SWEATER

Decorative floral panels add a stylish finish to centre front and sleeves on this classic sweater. Use your single motif facility to create this 'designer' look on your favourite stocking stitch patterns.

For standard gauge punchcard and electronic machines with ribbing attachment.

SIZES:

To fit 86-91 (96-101, 106-112) cms, 34-36 (38-40, 42-44) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

Bonnies 4 ply Acrylic.
Col 1 (White) – 1 x 450 grm cone.
Col 2 (Dusky Pink) – A small amount.
Col 3 (Pale Blue) – A small amount.

TENSION:

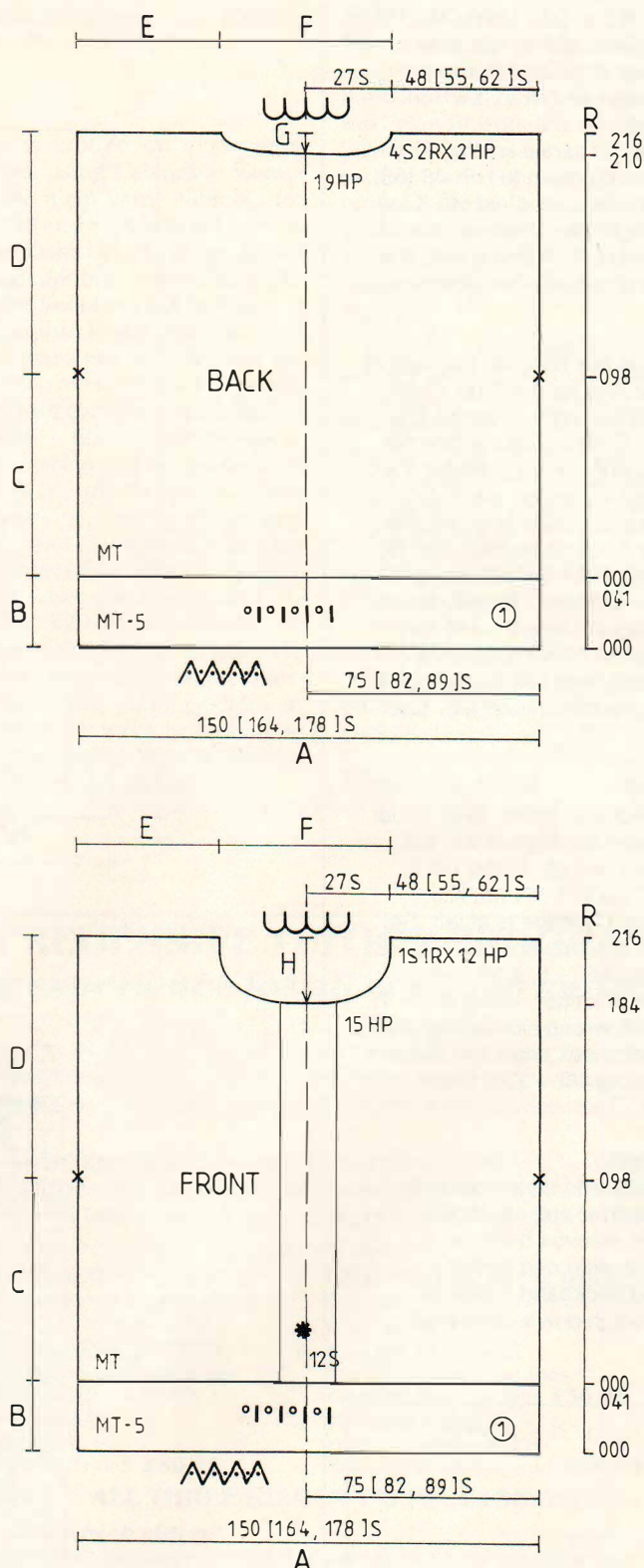
Stocking Stitch – 28 sts and 42 rows to 10 cms. TD at approx 7 (MT).

PATTERN NOTE:

Single Motif Fair Isle – See chart.
Insert card and lock on row 1. Set machine to knit single motif over centre 24 Ns. K 2 rows col 1. Release card. Set carriage for Fair Isle. * Col 1 in feeder 1, col 2 in feeder 2, K 12 rows. Col 1 in feeder 1, col 3 in feeder 2, K 13 rows *. Rep from * to * throughout.

If you have any problems locating Bonnies 4 Ply Acrylic, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

Bonnie's Wools Ltd
1273 Bristol Road South
Northfield
Birmingham B31 2SP



BACK

With ribber in position and carriage at left, set machine for 1 x 1 rib. Push 75 (82, 89) Ns at left and right of centre 0 to WP. 150 (164, 178) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 x 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT – 5, K 41 rows. Transfer sts to knitter. Set RC at 000. Using

MT, K to row 98. Place marker at each end. K to row 210.

Shape Back Neck

Set carriage for partial knitting. Push Ns shown on diagram to HP. RC 216. Cast off rem 48 (55, 62) sts. K left part as for right part. Push centre 54 Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

K welt as for back. Transfer sts to

knitter. Set RC at 000. Using MT, cont in single motif Fair Isle over centre 24 Ns. K to row 98. Place marker at each end. K to row 184.

Shape Neck

Set carriage for partial knitting. Push Ns shown on diagram to HP. 48 (55, 62) sts. K to row 216. Cast off. K left part as for right part. Push centre 54 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

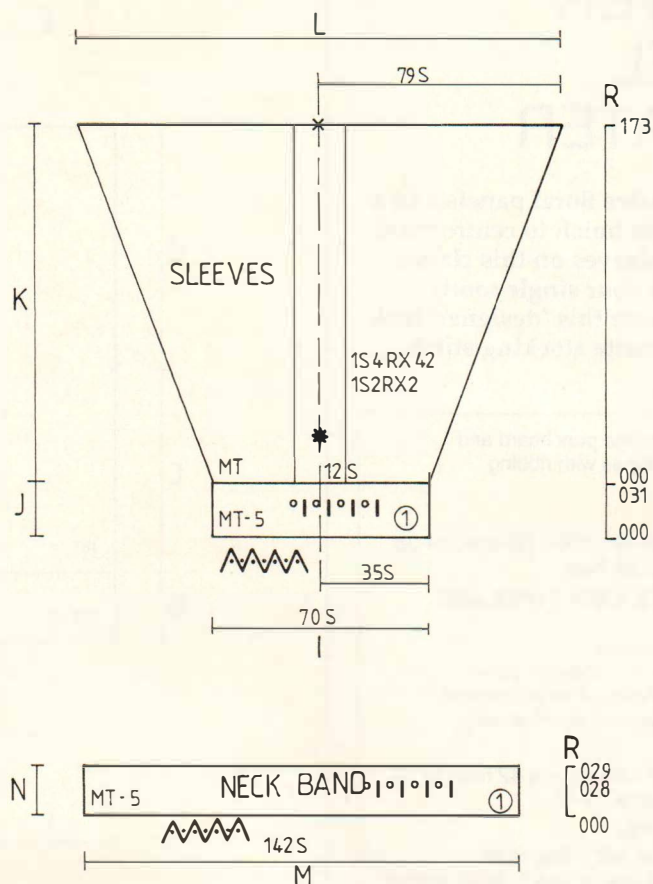
With ribber in position and carriage at left, set machine for 1 x 1 rib. Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 x 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 5, K 31 rows. Transfer sts to knitter. Set RC at 000. Using MT, cont in single motif Fair Isle over centre 24 Ns. Shape as shown on diagram. 158 sts. K to row 173. Place marker at centre 0. Cast off.

NECKBAND

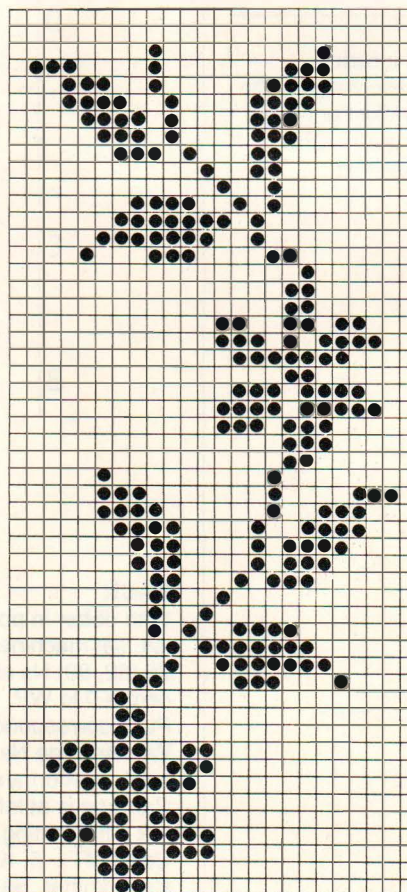
Join right shoulder seam. With ribber in position and carriage at left, set machine for 1 x 1 rib. Using col 1, cast on 142 sts in 1 x 1 rib. K 3 circular rows. Carriage is at left. Set carriage for 1 x 1 rib knitting. Set RC at 000. Using MT - 5, K 28 rows. Transfer sts to knitter. Using MT + 1, K 1 row. With wrong side facing, pick up sts around neck edge and place on to Ns. Using MT + 2, K 1 row. Cast off.

TO MAKE UP

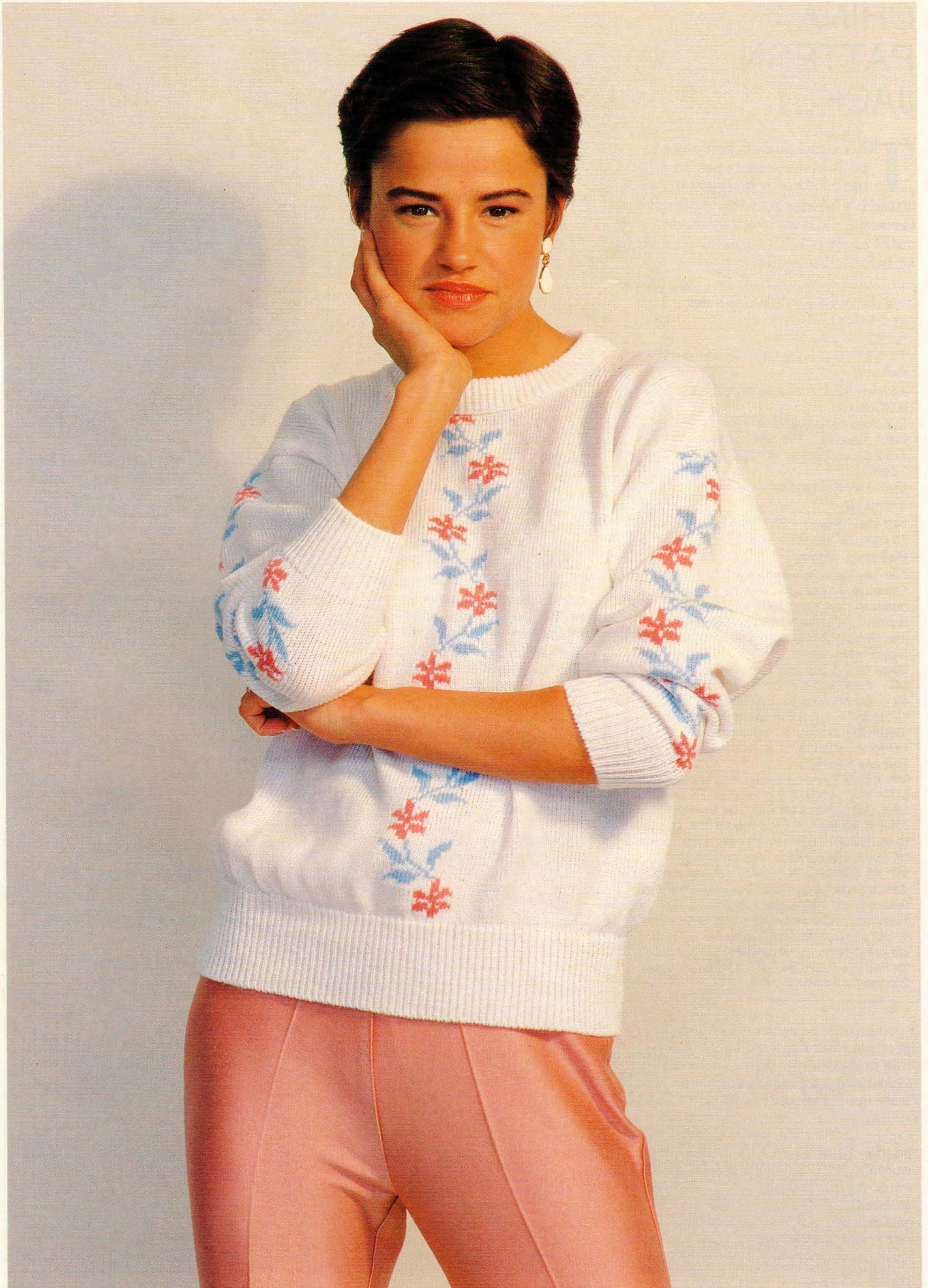
Pin out to size and steam carefully. Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to inside and catch down. Give final light steam.



PUNCHCARD CHART



- A = 53.5 (58.5, 63.5) CM
- B = 8 CM
- C = 23 CM
- D = 28 CM
- E = 17 (19.5, 22) CM
- F = 19.5 CM
- G = 1.5 CM
- H = 7.5 CM
- I = 25 CM
- J = 6 CM
- K = 41 CM
- L = 56 CM
- M = 50.5 CM
- N = 5.5 CM



CHINA PATTERN JACKET

This short and stylish edge to edge jacket combines an all over Fair Isle design with an attractive border pattern. Add your favourite skirt style for a smart outfit or wear with summer jeans for an informal occasion.

For standard gauge punchcard and electronic machines.

SIZES:

To fit 81–86 (91–96) cms, 32–34 (36–38) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

Spectrum Vermont Perlé 4 ply.
Col 1 (Cream) – 250 (290) grms.
Col 2 (Duck Egg) – 240 (280) grms.
1 button.
Cotton tape, if required.

TENSION:

Fair Isle Patterns – 32 sts and 42 rows to 10 cms. TD at approx 8 (MT).

PATTERN NOTE:

Fair Isle Patterns – see charts 1, 2, and 3.
Electronic Machines – Needle 1 cam between Ns 12 and 13 at left of centre 0.
Button 2 (left light on 580 and SK 840 machines, right light on other models).
Hem Pattern

Insert card 1 and lock on row 1. Using MT – 2 and col 2, K 2 rows st st. Release card. Set carriage for Fair Isle.

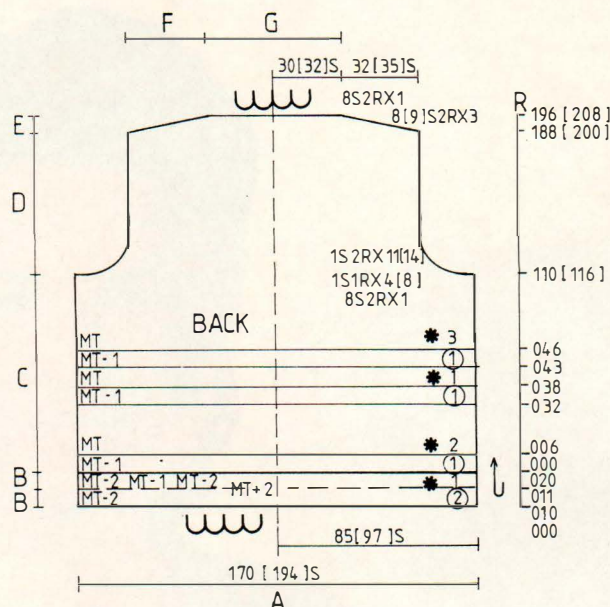
Using MT – 1, col 2 in feeder 1, col 1 in feeder 2, K 5 rows. Set carriage for st st. Using MT – 2 and col 2, K 2 rows.

Fair Isle Pattern

Insert card 2 and lock on row 1. Using MT – 1 and col 2, K 6 rows st st. Release card. Set carriage for Fair Isle. Using MT, col 2 in feeder 1, col 1 in feeder 2, K 26 rows. Remove card. Insert card 1 and lock on row 1. Set carriage for st st. Using MT – 1 and col 2, K 6 rows. Release card. Set carriage for Fair Isle. Using MT, col 2 in feeder 1, col 1 in feeder 2, K 5 rows. Remove card. Insert card 3 and lock on row 1. Set carriage for st st. Using MT – 1 and col 2, K 3 rows. Release card. Set carriage for Fair Isle. Using MT, col 1 in feeder 1, col 2 in feeder 2 throughout.

If you have any problems locating Spectrum Vermont Perlé 4 ply, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

Spectrum Yarns
Spa Mill
New Street
Slaithwaite
Huddersfield
West Yorkshire HD7 5BB



BACK

Push 85 (97) Ns at left and right of centre 0 to WP. 170 (194) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT – 2 and col 2, K 10 rows. Using MT + 2, K 1 row. Cont in hem patt, K 9 rows. Make a hem by placing loops of first row worked in col 2 on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Cont in Fair Isle patt, K to row 110 (116).

Shape Armholes

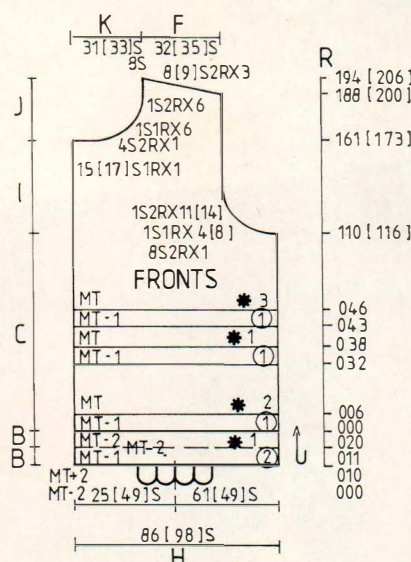
Shape as shown on diagram. 124 (134) sts. K to row 188 (200).

Shape Shoulders

Shape as shown on diagram to row 196 (208). Using WY, K a few rows in st st over rem 60 (64) sts and release from machine.

RIGHT FRONT

Push 25 (49) Ns at left and 61 (49)



Ns at right of centre 0 to WP. 86 (98) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT – 2 and col 2, K 10 rows. Using MT + 2, K 1 row. Cont in hem patt, K 9 rows. Make a hem by placing loops of first row worked in col 2 on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Cont in Fair Isle patt, K to row 110 (116).

Shape Armhole

Shape as shown on diagram. 63 (68) sts. K to row 161 (173).

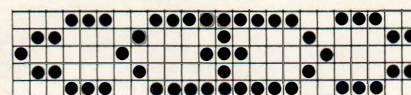
Shape Neck

Shape as shown on diagram to row 188 (200). 32 (35) sts.

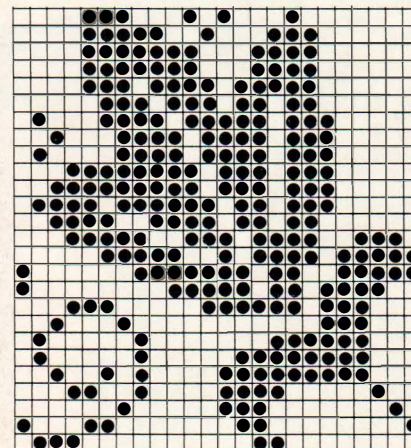
Shape Shoulder

Shape as shown on diagram to row 194 (206). Cast off rem 8 sts.

PUNCHCARD CHART 1



PUNCHCARD CHART 2



Shorts – Kays
Belt – Fenwick
Camisole Top – Kays
Earrings – Adrien Mann





PERUVIAN BIRD SWEATER

Cotton is the perfect yarn for summer knitwear – lightweight and comfortable to wear. This top features a repeating Fair Isle pattern of symbolic birds outlined by a simple border pattern which is repeated on neckline and cuffs.

For standard gauge punchcard and electronic machines.

SIZES:

To fit 81-86 (91-96) cms, 32-34 (36-38) inch bust.

APPROXIMATE YARN TYPES AND AMOUNTS:

King Cole Carolina Cool Cotton 4 ply.
Col 1 (Aran) – 350 (400) grms.
Col 2 (Royal) – 110 (130) grms.
Col 3 (Spice) – 75 (90) grms.

TENSION:

Stocking Stitch – 30 sts and 40 rows to 10 cms. TD at approx 8 (MT).

PATTERN NOTE:

Fair Isle Patterns 1 and 2 – see chart A.

Fair Isle Patterns 3 and 4 – see chart B.

Fair Isle Pattern 1

*Insert card A and lock on row 1.

Electronic Machines – Needle 1 cam

between Ns 12 and 13 at left of centre 0.

Button 2 (left light on 580 and SK 840

machines, right light on other models).

All Machines * – Using MT – 2 and col 3, K

2 rows st st. Release card. Set carriage for

Fair Isle. Using MT – 1, col 3 in feeder 1,

col 2 in feeder 2, K 8 rows. Set carriage for

st st. Using MT – 2 and col 3, K 2 rows.

Fair Isle Pattern 2

As pattern 1 from * to *. Using MT and col 3,

K 2 rows st st. Release card. Set carriage

for Fair Isle. Col 3 in feeder 1, col 2 in

feeder 2, K 8 rows. Set carriage for st st.

Using col 3, K 2 rows.

Fair Isle Pattern 3

Insert card B and lock on row 1.

Electronic Machines – as pattern 1.

All Machines – Using MT – 1 and col 1, K 2

rows st st. Release card. Set carriage for

Fair Isle. Using MT, col 1 in feeder 1, col 2

in feeder 2, K 34 rows. Set carriage for st st.

Using col 1, K 2 rows.

Fair Isle Pattern 4

Punchcard Machine – Insert card B back to

front and lock on row 1.

Electronic Machines – Insert card B and

lock on row 1. Needle 1 cam as pattern 1.

Button 2 (right light on 580 and SK 840

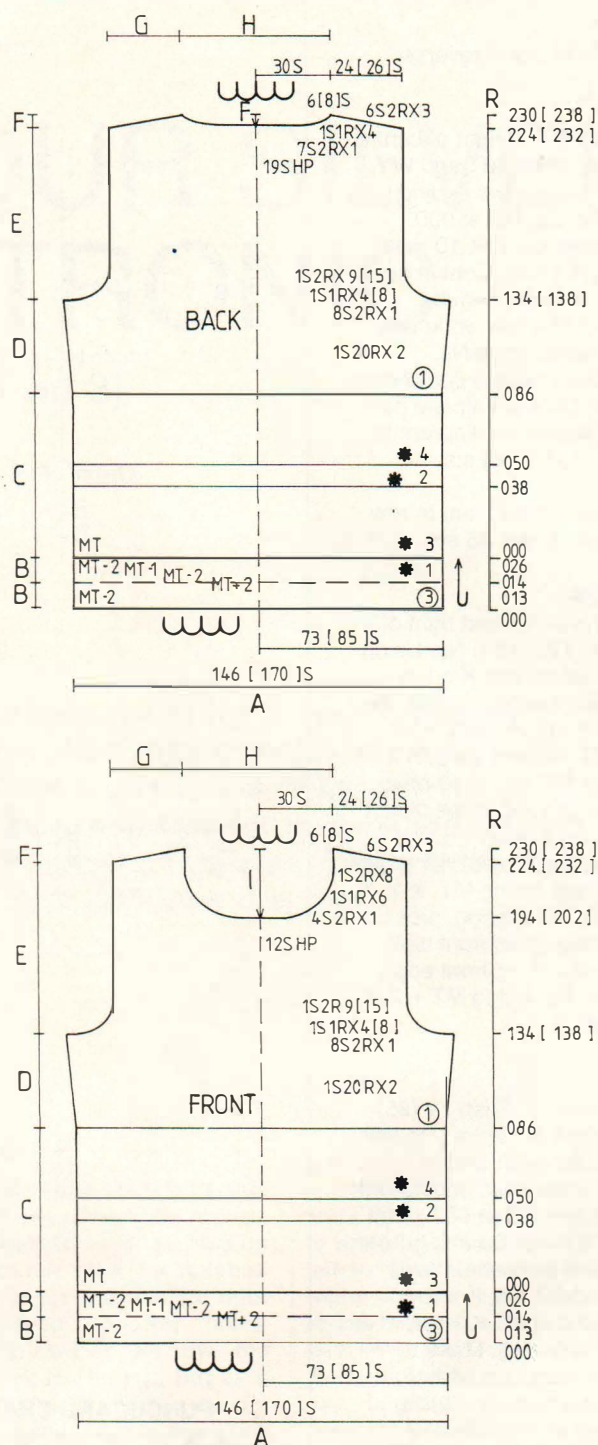
machines, left light on other models).

All Machines – Using MT and col 1, K 2

rows st st. Release card. Set carriage for

Fair Isle. Col 1 in feeder 1, col 2 in feeder 2,

K 34 rows.



BACK

Push 73 (85) Ns at left and right of centre 0 to WP. 146 (170) Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT – 2 and col 3, K 13 rows. Using MT + 2, K 1 row. Cont in Fair Isle patt 1, K 12 rows. Make a hem by placing loops of first row worked in col 3 on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Cont in Fair Isle patt 3, K to row 38. Cont in Fair Isle patt 2, K to row 50. Cont in Fair Isle patt 4, K to row 86. Cont in st st and col 1. Shape as shown on diagram. 150 (174) sts. K to row 134 (138).

Shape Armholes

Shape as shown on diagram. 108 (112) sts. K to row 224 (232).

Shape Back Neck and Shoulders

Push Ns at left of centre 0 and 19 Ns at right of centre 0 to HP. Set Russel levers to I. Shape as shown on diagram to row 230 (238). Cast off rem 6 (8) sts. Push centre 38 Ns to UWP. Using WY, K a few rows and release from machine. Push rem Ns from HP to UWP. K left part as for right part.

FRONT

K as for back to row 194 (202).

Shape Neck

Push Ns at left of centre 0 and 12 Ns

LEFT FRONT

K as for right front but in reverse.

SLEEVES

Push 49 Ns at left and right of centre 0 to WP. 98 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000.

Using MT - 2 and col 2, K 10 rows.

Using MT + 2, K 1 row. Cont in hem patt, K 9 rows. Make a hem by

placing loops of first row worked in col 2 on to corresponding Ns.

Unravel WY when work is completed.

Set RC at 000. Cont in Fair Isle patt and shape as shown on diagram to row 156 (162). 132 (136) sts.

Shape Top

Shape as shown on diagram to row 206 (216). Cast off rem 38 sts.

FRONT BANDS

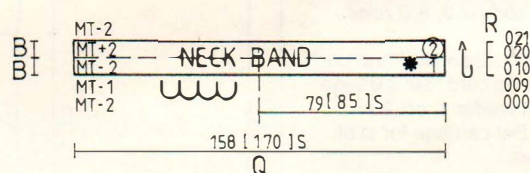
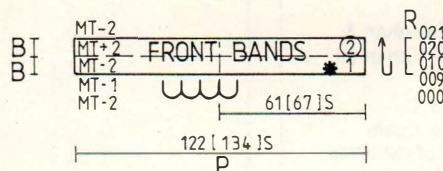
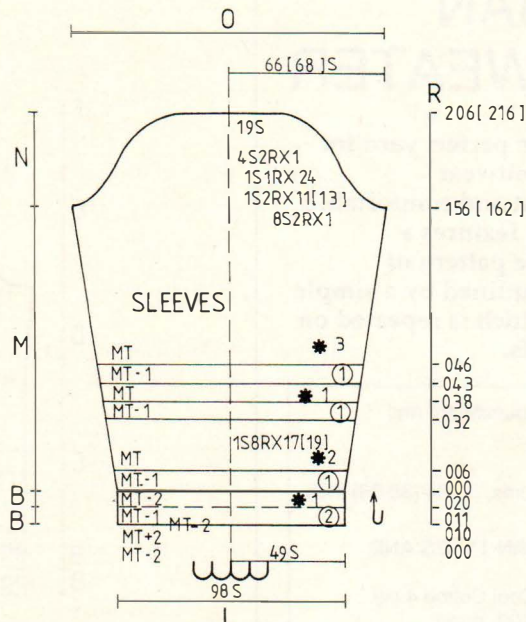
Push 61 (67) Ns at left and right of centre 0 to WP. 122 (134) Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Cont in hem patt, K 9 rows. Using MT + 2 and col 2, K 1 row st st. Using MT - 2, K 10 rows. Make a hem by placing loops of first row worked in col 2 on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With wrong side facing, pick up 6 sts along side edge of front hem and 116 (128) sts along front edge and place on to Ns. Using MT + 2, K 2 rows. Cast off.

NECKBAND

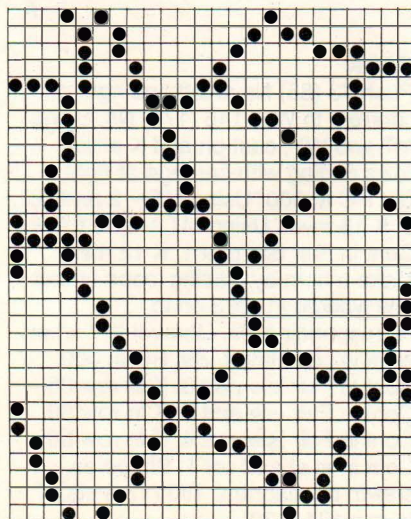
Join shoulder seams. Push 79 (85) Ns at left and right of centre 0 to WP. 158 (170) Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Cont in hem patt, K 5 rows. Counting from left edge, make a buttonhole over 3rd, 4th, 5th and 6th sts. K 4 rows. Using MT + 2 and col 2, K 1 row st st. Using MT - 2, K 5 rows. Make a buttonhole over same sts as before. K 5 rows. Make a hem by placing loops of first row worked in col 2 on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With wrong side facing, pick up 6 sts along side edge of left front band, 43 (47) sts up left front neck, 60 (64) sts across back neck, 43 (47) sts down right front neck and 6 sts along side edge of right front band and place on to Ns. Using MT + 2, K 2 rows. Cast off.

TO MAKE UP

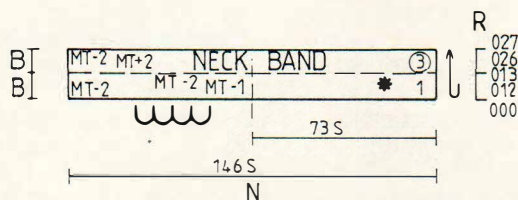
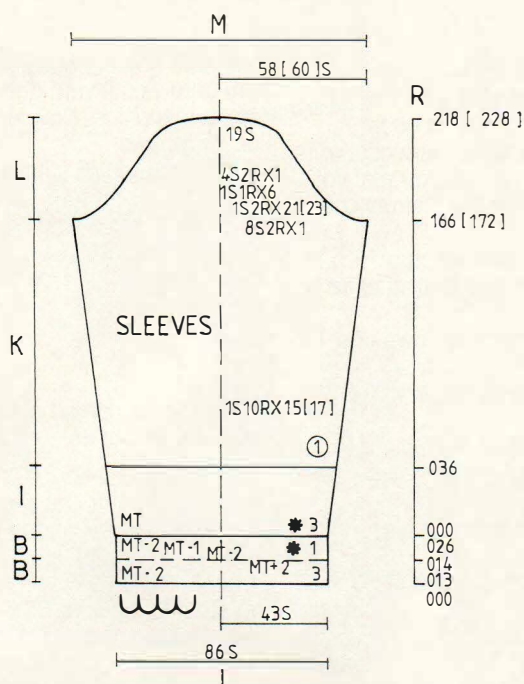
Pin out to size and steam carefully. Join side and sleeve seams. Set in sleeves. Neaten ends of bands. Finish buttonhole and sew on button to correspond. Insert cotton tape through lower hem, if required and secure ends. Give final light steam.



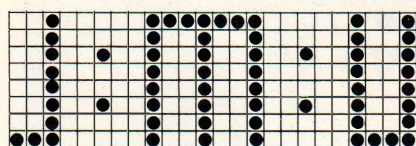
PUNCHCARD CHART 3



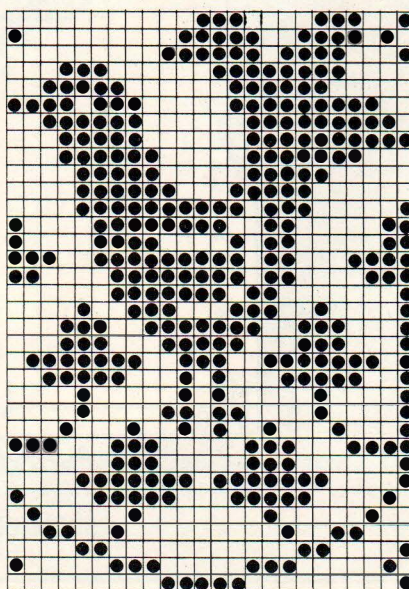
A = 53 [60.5] CM	L = 30.5 CM
B = 2 CM	M = 37 [38.5] CM
C = 26 [27.5] CM	N = 12 [13] CM
D = 18.5 [20] CM	O = 41 [42.5] CM
E = 2 CM	P = 38 [41.5] CM
F = 10 [10.75] CM	Q = 49 [53] CM
G = 18.5 [20] CM	
H = 26.75 [30.5] CM	
I = 12 [13.5] CM	
J = 8 CM	
K = 9.5 [10.25] CM	



PUNCHCARD CHART A



PUNCHCARD CHART B



A = 48.5 [56.5] CM	I = 9 CM
B = 3 CM	J = 28.5 CM
C = 21.5 CM	K = 32.5 [34] CM
D = 12 [13] CM	L = 13 [14] CM
E = 22.5 [23.5] CM	M = 38.5 [40] CM
F = 1.5 CM	N = 48.5 CM
G = 8 [8.5] CM	
H = 20 CM	

at right of centre 0 to HP. Set Russel levers to I. Shape as shown on diagram. 24 (26) sts. K to row 224 (232).

Shape Shoulders

Shape as shown on diagram to row 230 (238). Cast off rem 6 (8) sts. Push centre 24 Ns to UWP. Using WY, K a few rows and release from machine. Push rem Ns from HP to UWP. K left part as for right part.

SLEEVES

Push 43 Ns at left and right of centre 0 to WP. 86 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT - 2 and col 3, K 13 rows. Using MT + 2, K 1 row. Cont in Fair Isle patt 1, K 12 rows. Make a hem by placing loops of first row worked in col 3 on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Shape as shown on diagram, AT THE SAME TIME, cont in Fair Isle patt 3, K to row 36. Cont in st st and col 1, K to row 166 (172). 116 (120) sts.

Shape Top

Shape as shown on diagram to row 218 (228). Cast off rem 38 sts.

NECKBAND

Join right shoulder seam. Push 73 Ns at left and right of centre 0 to WP. 146 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt 1, K 12 rows. Using MT + 2 and col 3, K 1 row st st. Using MT - 2, K 13 rows. Make a hem by placing loops of first row worked in col 3 on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With wrong side facing, pick up 146 sts around neck edge and place on to Ns. Using MT + 2, K 2 rows. Cast off.

TO MAKE UP

Pin out to size and steam carefully. Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Give final light steam.

If you have any problems locating King Cole Carolina Cool Cotton 4 ply, please write to the address below for local stockists and mail order information. Please quote this issue of *Modern Machine Knitting*.

King Cole Ltd
Merrie Mills
Old Souls Way
Bingley
West Yorkshire BD16 2AX

HOW TO WORK FROM A DIAGRAM PATTERN

The pattern instructions in Modern Knitting are in the form of a diagram pattern, which is by far the easiest form of knitting pattern to use. However, if you are not familiar with diagram patterns, Here's a step by step guide which will teach you to use this easy-to-follow pattern system. Study the symbols on next page carefully then work through the diagram following the written explanation alongside. You'll find it quite straightforward and, once you have knitted your first couple of patterns using this system, you'll wonder how you ever coped with those long winded written patterns.

First of all, take a look at the diagram itself. The diagram is divided into two halves. On the right side you'll find all the stitch and row references while on the left side you can see we've given all the measurements which will help you when pinning your knitted pieces out to size. In addition, you'll find certain items of information on the diagram such as the needle arrangement for the rib, the type of cast on you should do and any other relevant information you might need. As you can imagine, once you are familiar with this type of pattern, you'll be able to see at a glance just what's involved in the knitting of each design without having to read the whole pattern.

Starting at the lower edge, your first instruction is **AAA 60S**. This tells you to cast on 60 stitches using the ribber.

||||| tells you to arrange the needles for a 1 x 1 rib.

000 at the bottom right hand corner tells you to set your Row Counter to 000.

MT-3 tells you to set your Tension Dial to 3 numbers lower than the Main Tension.

The first row number given is 006, so knit to row 6.

The line across the diagram at row 6 tells you that you have finished knitting the rib, so transfer the stitches from the ribber to the main machine.

000 at the right hand edge tells you to turn your Row Counter back to 000.

MT tells you to set your Tension Dial to the Main Tension. Continue knitting until your next instruction which is on row 40.

The diagram pattern shows you that you are now at the stage for shaping the armholes. **Although the shaping instructions are shown on one side of the diagram only, they should be worked on both sides,**

since the diagram shows there is the same armhole shape on the left side. If you find it easier to begin with, pencil in the same instructions on the left side to remind you that you have only been given the instructions for one armhole.

1S.1R x 2 is the instruction.

1S tells you how many stitches to decrease.

1R tells you how many rows after each decrease.

x 2 tells you how many times to decrease.

Therefore, **1S.1R x 2** means:-

Decrease 1 stitch on both sides (you are repeating the shaping instructions for the left armhole). Knit one row.

Decrease 1 stitch on both sides, knit 1 row.

The next instruction is **1S.2R x 1**. Therefore, decrease 1 stitch on both sides (you are repeating the shaping instructions for the left armhole). Knit 2 rows.

The next instruction is **1S.3R x 2**.

Therefore, decrease 1 stitch on both sides (you are repeating the shaping instructions for the left armhole). Knit 3 rows.

Decrease 1 stitch on both sides. Knit 3 rows.

Your next instruction is not until Row 68 therefore knit to row 68 without shaping.

The diagram pattern shows you that you are now at the stage for shaping the neck.

The symbol **▼** tells you to divide the work in half and knit each side separately.

Therefore, either push the needles

at left into holding position, or knit them onto waste yarn and remove from the machine. Now knit the right side as follows:-

5 S tells you that 5 stitches form the base of the neckedge.

Therefore, using a length of main yarn, cast off 5 stitches.

Your next instructions are for the neck shaping

2S.2R x 1

1S.2R x 2

1S.1R x 1

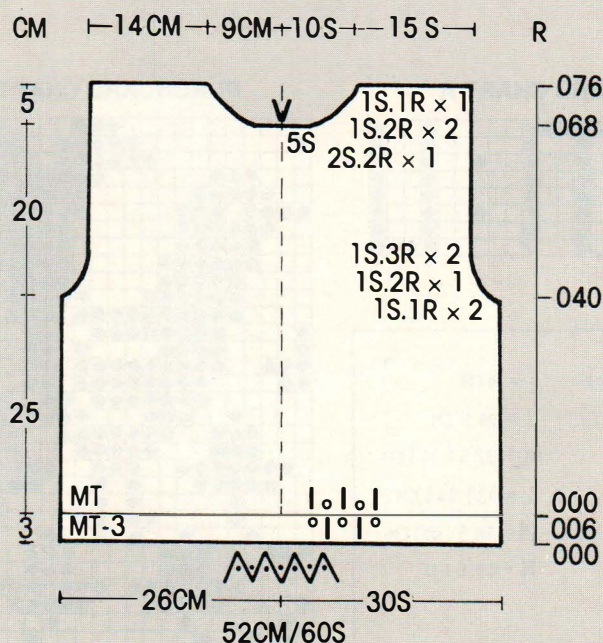
and should be carried out in the same way as before.

The last instruction is on row 76 where the straight line shows you should cast off the remaining 15 stitches.

Then, of course, you must turn the Row Counter back to 68 and knit the left half of the neck in the same way.

For those of you who are new to diagram patterns, the important points to remember are:-

1. The stitch, row and shaping references are on the right half of the diagram.
2. Shaping instructions are given for the right side of the diagram only. They should be repeated on the left if the diagram shows there is the same shape on the left.
3. A shaping instruction such as **2S.1R x 3** means decrease 2 stitches, knit 1 row, 3 times in all.
4. Don't worry too much if you find you're the odd row or stitch out on your first couple of attempts. Nobody will notice and you'll soon get the hang of using diagram patterns and wonder how you ever managed without them.



SYMBOLS FOR THE DIAGRAMS

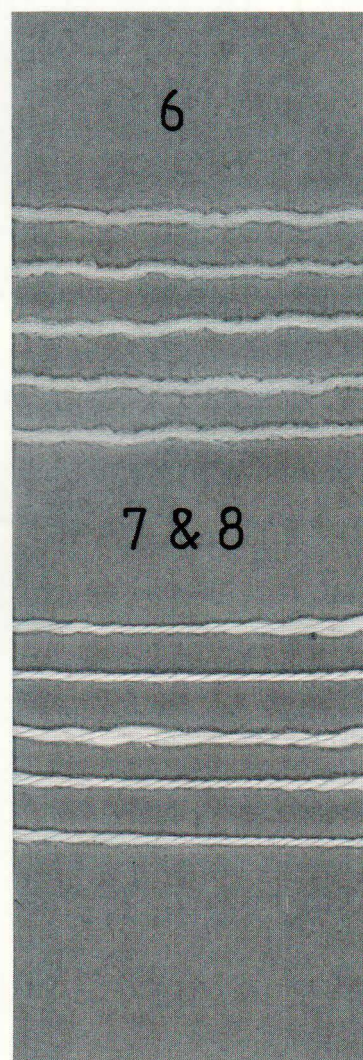
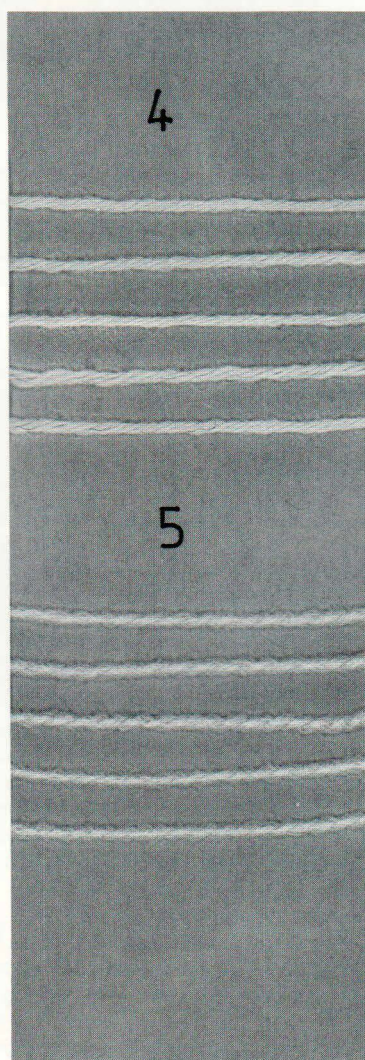
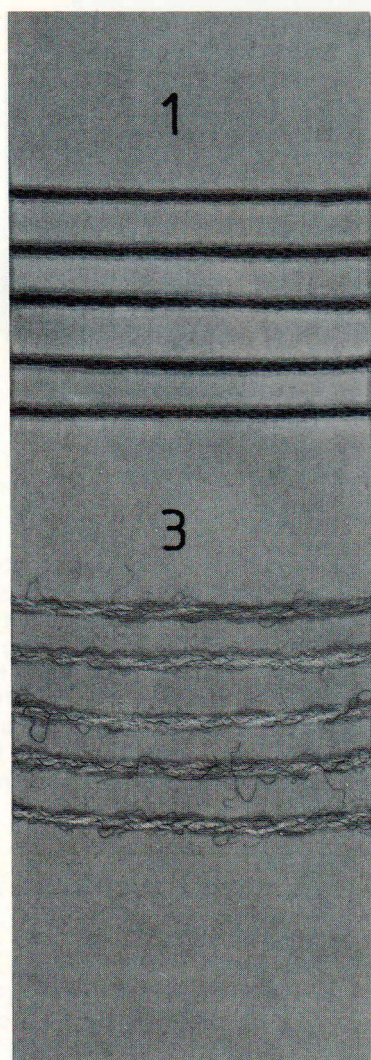
	Closed edge cast-on
	Cast-on using waste yarn
	Closed edge cast-on with ribber
	Loose row
	Needle arrangement 1 = needle in work position 0 = needle in non-work position
	S = Stitches
	() Larger sizes
	① Colour

	Turn up a hem
	Pattern stitch
	R Row
	MT Main Tension
	V Divide work in half and knit each side separately
	Repeat
	2S.2R x 3 is an example of shaping instructions shown on the diagram. The shape of the diagram will indicate whether you are required to increase or decrease. 2S.2R x 3 would mean decrease (or increase) 2 stitches, knit 2 rows, 3 times in all.

Abbreviations	
Alt	— Alternate
Approx	— Approximately
Beg	— Beginning
Carr	— Carriage
Cm(s)	— Centimetre(s)
Col	— Colour
Dec	— Decrease
Ev	— Every
Foll	— Following
HP	— Holding Position
Inc	— Increase
MT	— Main Tension
N	— Needle
Ns	— Needles
NWP	— Non Working Position
Patt	— Pattern
Pos	— Position
Rept	— Repeat
Rem	— Remaining
RC	— Row Counter
St	— Stitch
Sts	— Stitches
TD	— Tension Dial
Tog	— Together
UWP	— Upper Working Position
WP	— Working Position

YARNS USED IN THE PATTERNS

For your reference we have included an actual size representation of the yarns we have used in the patterns this month. You may find it useful to see how each particular yarn looks before it has been knitted into a garment and it will be particularly useful when we haven't quoted a brand of yarn, simply a type of yarn. Our overseas readers will also find it helpful since not all the yarns will be available in all countries. However, having said that, it will certainly be worthwhile writing to the spinners listed in our Stockist Information to see if there is an overseas mail order service available.



CHILD'S SWIMMING FISH SWEATER

This bright Fair Isle design is suitable for all age groups. The fish motif pattern is worked all over for a really colourful effect on the body with each sleeve in the background design.

For standard gauge punchcard and electronic machines with ribbing attachment.

SIZES:

To fit 56 (61, 66, 71, 76) cms, 22 (24, 26, 28, 30) inch chest

APPROXIMATE YARN TYPES AND AMOUNTS:

King Cole Carolina Cool Cotton.
Col 1 (Dusky Blue) – 1 × 500 grm cone.
Col 2 (Jade) – 1 × 500 grm cone.
Col 3 (Spice) – 1 × 500 grm cone.
3 (4, 4, 4, 4) buttons.

TENSION:

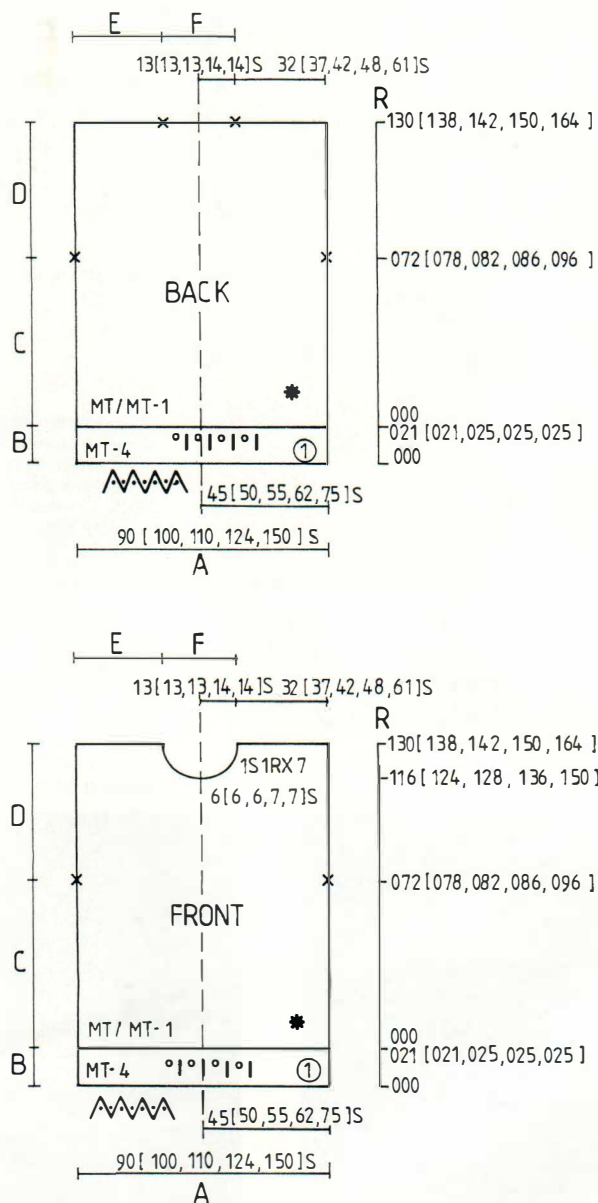
Fair Isle Pattern 1 – 30 sts and 36 rows to 10 cms. TD at approx 8 (MT).

PATTERN NOTE:

Fair Isle Pattern 1 – see chart A.
Fair Isle Pattern 2 – see chart B.
Fair Isle Patterns 5 and 6 – see chart C.
Electronic Machines – Needle 1 cam between Ns 12 and 13 at left of centre 0.
Button 2 (left light on 580 and 840 machines, right light on other models).
Fair Isle Pattern 3 – see chart A.
Fair Isle Pattern 4 – see chart B.
Electronic Machines – Needle 1 cam as pattern 1. Button 2 (right light on 580 and 840 machines, left light on other models).
Punchcard Machines – Insert card back to front.
Fair Isle Pattern 1 – Col 1 in feeder 1, col 2 in feeder 2.
Fair Isle Pattern 2 – Col 1 in feeder 1, col 3 in feeder 2, K 6 rows. Col 2 in feeder 1, col 3 in feeder 2, K 6 rows.
Fair Isle Pattern 3 – Col 2 in feeder 1, col 1 in feeder 2.
Fair Isle Pattern 4 – Col 2 in feeder 1, col 3 in feeder 2, K 6 rows. Col 1 in feeder 1, col 3 in feeder 2, K 6 rows.
Fair Isle Pattern 5 – Col 1 in feeder 1, col 3 in feeder 2.
Fair Isle Pattern 6 – Col 2 in feeder 1, col 3 in feeder 2.

If you have any problems locating King Cole Carolina Cool Cotton, please write to the address below for local stockist and mail order information. Please quote this issue of *Modern Machine Knitting*.

King Cole Ltd
Merrie Mills
Old Souls Way
Bingley
West Yorkshire BD16 2AX



BACK

With ribber in position and carriage at left, set machine for 1 × 1 rib. Push 45 (50, 55, 62, 75) Ns at left and right of centre 0 to WP. 90 (100, 110, 124, 150) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 × 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 × 1 rib knitting. Set RC at 000. Using MT – 4, K 21 (21, 25, 25, 25) rows. Transfer sts to knitter. Set RC at 000. Using MT – 1, K 2 (2, 2, 2, 4) rows. Using MT, cont in Fair Isle patt 1, K 4 (12, 12, 12, 12) rows. * Using MT – 1, cont in st st and col 1, K 2 (2, 2, 4, 4) rows. Using MT, cont in Fair Isle patt 2, K 12 rows. Using MT – 1, cont in st st and col 2, K 2 (2, 2, 2, 4) rows. Using MT, cont in Fair Isle patt 3, K 12 rows. Using MT – 1, cont in st st and col 2, K 2 (2, 2, 4, 4) rows. Using MT, cont in Fair Isle patt 4, K 12 rows. Using MT – 1, cont in st st and col 1, K 2 (2, 2, 2, 4) rows *. Using MT, cont in Fair Isle

patt 1, K 12 rows. Rep from * to *, placing a marker at each end on row 72 (78, 82, 86, 96). RC 106 (114, 114, 122, 132). Using MT, cont in Fair Isle patt 1, K 16 (16, 20, 20, 24) rows. Using MT – 1, cont in st st and col 1, K 2 rows. Using MT, cont in Fair Isle patt 5, K 4 rows. Using MT – 1, cont in st st and col 1, K 2 rows. RC 130 (138, 142, 150, 164). Place marker between sts 13 and 14 (13 and 14, 13 and 14, 14 and 15, 14 and 15) at left and right of centre 0. Cast off.

FRONT

K as for back to row 116 (124, 128, 136, 150).

Shape Neck

Note position in patt. Shape as shown on diagram to row 122 (130, 134, 142, 156). Using MT – 1, cont in st st and col 1, K 2 rows. Using MT, cont in Fair Isle patt 5, K 4 rows. Using MT – 1, cont in st st and col 1, K 2 rows. RC 130 (138, 142, 150,



164). 32 (37, 42, 48, 61) sts. Cast off 10 (13, 16, 20, 30) sts for shoulder. Using WY, K a few rows over rem sts and release from machine. Keeping patt correct, K left part as for right part to row 130 (138, 142, 150, 164). Cast off rem 32 (37, 42, 48, 61) sts.

LEFT SLEEVE

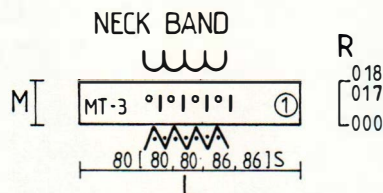
With ribber in position and carriage at left, set machine for 1 × 1 rib. Push 24 (25, 25, 26, 28) Ns at left and right of centre 0 to WP. 48 (50, 50, 52, 56) Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1 × 1 rib. Using col 1, cast on and K 3 circular rows. Carriage is at left. Set carriage for 1 × 1 rib knitting. Set RC at 000. Using MT - 3, K 21 rows. Transfer sts to knitter. Set RC at 000. Shape as shown on diagram, AT THE SAME TIME, using MT - 1, K 4 (4, 2, 2, 2) rows. Using MT, cont in Fair Isle patt 1, K 80 (84, 88, 92, 96) rows. Using MT - 1, cont in st st and col 1, K 2 rows. Using MT, cont in Fair Isle patt 5, K 4 rows. Using MT - 1, cont in st st and col 1, K 2 rows. 96 (100, 100, 106, 112) sts. RC 92 (96, 98, 102, 106). Mark centre with WY. Cast off.

RIGHT SLEEVE

K cuff as for left sleeve. Transfer sts to knitter. Set RC at 000. Shape as shown on diagram, AT THE SAME TIME, using MT - 1 and col 2, K 4 (4, 2, 2, 2) rows. Using MT, cont in Fair Isle patt 3, K 80 (84, 88, 92, 96) rows. Using MT - 1, cont in st st and col 2, K 2 rows. Using MT, cont in Fair Isle patt 6, K 4 rows. Using MT - 1, cont in st st and col 2, K 2 rows. 96 (100, 100, 106, 112) sts. RC 92 (96, 98, 102, 106). Mark centre with WY. Cast off.

NECKBAND

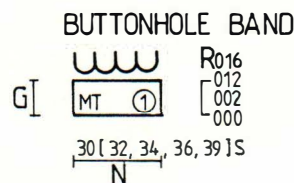
With ribber in position and carriage at left, set machine for 1 × 1 rib. Using col 1, cast on 80 (80, 80, 86, 86) sts in 1 × 1 rib. K 3 circular rows. Carriage is at left. Set carriage for 1 × 1 rib knitting. Set RC at 000. Using MT - 3, K 17 rows. Transfer sts to knitter. Using MT, K 1 row. Using WY, K a few rows and release from machine.



BUTTONHOLE BAND

Pin out to size and steam carefully. Join left shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in col 1. Fold in half and catch down on the inside. Push 30 (32, 34, 36, 39) Ns to WP. With wrong side facing, pick up 22 (24, 26, 28, 31) sts along right front shoulder below WY and 8 sts along neckband edge and place on to

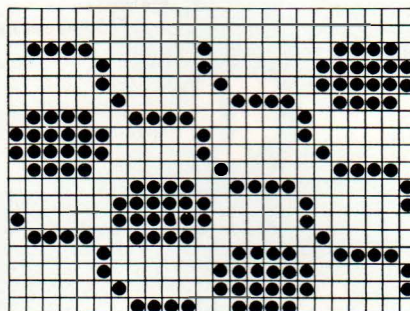
Ns. Set RC at 000. Using MT and col 1, K 2 rows. Make 3 (4, 4, 4, 4) evenly spaced buttonholes. K 10 rows. Make buttonholes over same Ns as before. K 4 rows. Using WY, K a few rows and release from machine.



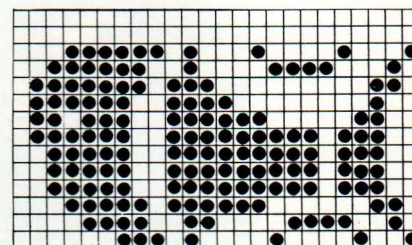
TO MAKE UP

Join right shoulder seam. Set in sleeves between markers. Join side and sleeve seams. Fold buttonhole band in half to inside matching buttonholes. Catch down loops on inside. Neaten ends of band. Finish buttonholes and sew on buttons to correspond. Give final light steam.

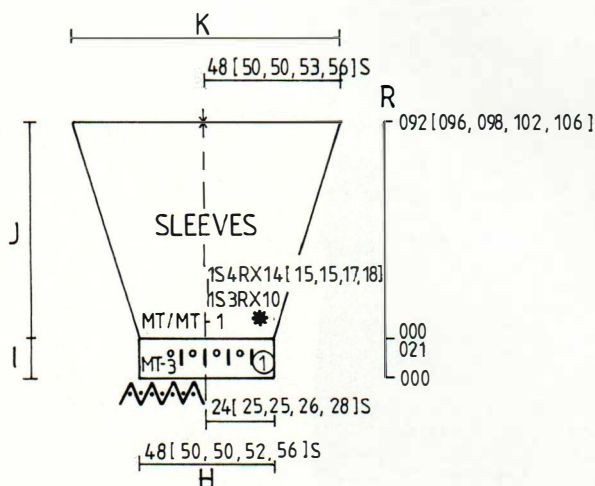
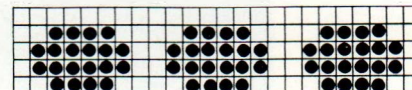
PUNCHCARD CHART A



PUNCHCARD CHART B



PUNCHCARD CHART C



A = 30 [33, 36.5, 41, 50] CM	J = 25.5 [26.5, 27, 28, 29] CM
B = 4 [4, 5, 5, 5] CM	K = 32 [33, 33, 35, 37] CM
C = 20 [21.5, 22.5, 24, 26.5] CM	L = 26.5 [26.5, 26.5, 28.5, 28.5] CM
D = 16 [16.5, 16.5, 17.5, 18.5] CM	M = 5 CM
E = 10.75 [12.25, 14, 16, 20.5] CM	N = 10 [10.5, 11, 12, 13] CM
F = 8.5 [8.5, 8.5, 9, 9] CM	
G = 4 CM	
H = 16 [16.5, 16.5, 17, 18.5] CM	
I = 4.5 CM	

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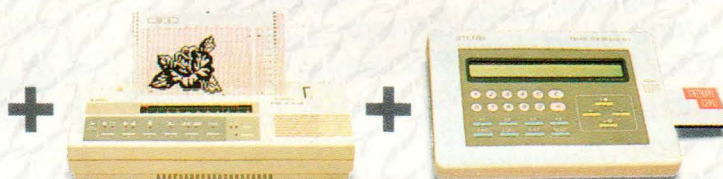
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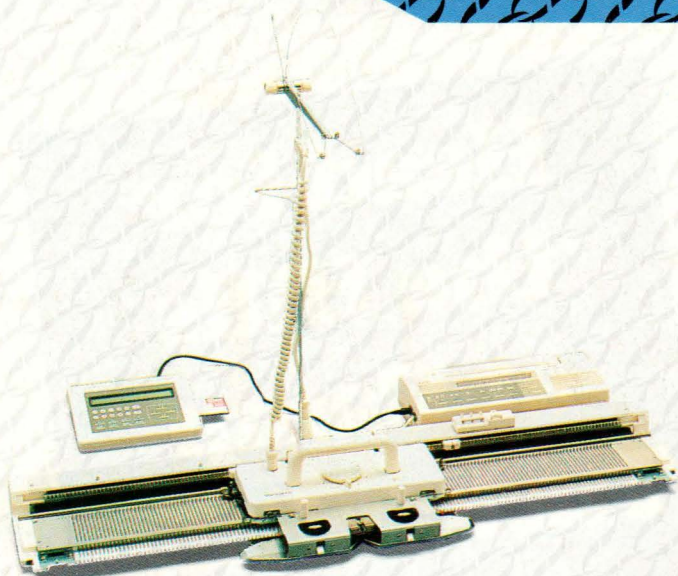
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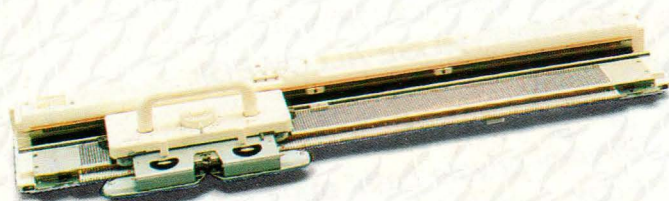
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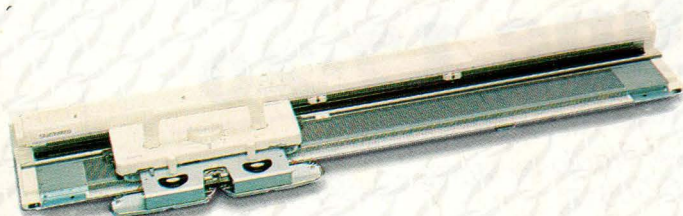
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply



SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

For a free demonstration visit your local Dealer NOW

For a brochure:

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Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.